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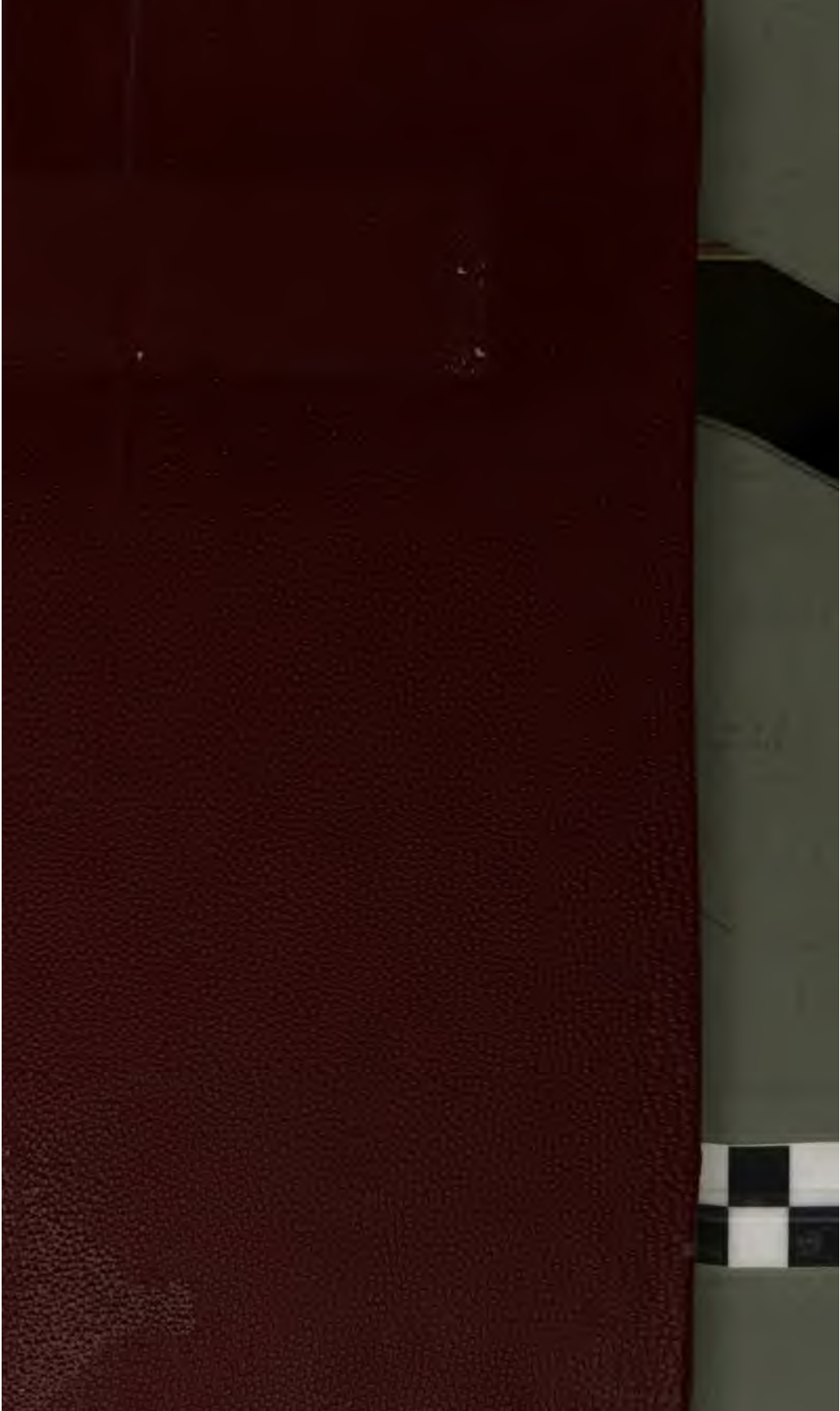

From the
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CATALOGUE

OF THE

PICTURES

FORMING THE COLLECTION OF THE WORKS

OF THE

OLD MASTERS,

WITH A LIST OF THE ENGRAVINGS,

NOW BEING EXHIBITED AT THE

GALLERY OF THE LYCEUM BUILDING,

No. 563 BROADWAY.

"The formation of collections of this description is of the utmost importance "to the history of Art in any country. Some of our modern painters appear to "think that every farthing spent by amateurs on old pictures is so much impro- "perly abstracted from the patronage of living Art—there cannot be a greater "error.—The interest of all artists, whose works are worth anything, is that a "genuine love of excellence in Art for its own sake should be fostered and fed "by the opportunity of referring to good examples; the taste when purified is "sure to direct a portion of its patronage on the cultivation of the Art of our own "day."—SIR EDMUND HEAD.

"The duration and stability of the fame of the Old Masters is sufficient to "evince that it has not been suspended upon the slender thread of fashion and "caprice, but bound to the human heart by every chord of sympathetic approba- "tion." SIR J. REYNOLDS.

Extracts from the Author's Preface to the Second Edition of "Modern Painters," by a Graduate of Oxford.

"Respect for the ancients is the salvation of Art."

"The whole system and discipline of Art, the collected results of the experi- "ence of ages, might, but for the fixed authority of antiquity, be swept away by "the rage of fashion, or lost in the glare of novelty; and the knowledge which "it has taken centuries to accumulate, the principles which mighty minds had "arrived at only in dying, might be overthrown by the frenzy of a faction, and "abandoned in the insolence of an hour."

"Better, brighter times are at hand; let us hope so: and of one thing let us be "assured, that such times will not come by the vain attempt to pull down the "grand Old Masters from 'their pride of place,' or by accomplishing this, if it "*were* possible." MRS. JAMESON.

SECOND EDITION.

NEW-YORK:
GEORGE F. NESBITT, STATIONER AND PRINTER,
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INTRODUCTION.

THE MISSION OF PAINTING, &c.

Extracts from OPIE'S LECTURES.

"The principles of painting comprehend those of all the other arts of design, "and, indeed, of everything in which the imagination or the passions are imme- "diately addressed through the organs of sight. In this art (the simplest in its "means, and the most powerful in its effect,) by the mere application of lines and "colours, a flat surface is made to recede or project at the will of the artist; he "fills it with the most agreeable appearances of nature, and sets before our eyes "the images we hold most dear. The empire of the heart extends over all space "and time: it brings into view the heroes, sages, and beauties of the earliest "periods, the inhabitants of the most distant regions, and fixes and perpetuates "the forms of those of the present day; it presents to us the heroic deeds, the "remarkable events, and the interesting examples of piety, patriotism, and hu- "manity of all ages; and, according to the nature of the action depicted, it fills "us with innocent pleasure, excites our abhorrence of crimes, moves us to pity, "or inspires us with elevated sentiments.

"Nor are its powers limited by actual or bodily existence; the world of ima- "gination is all its own. It ascends the brightest heaven of invention, and se- "lects and combines at pleasure whatever may suit its purpose. All that poets "yet have feigned, or fear conceived, of uncreate or unembodied being, is sub- "ject to its grasp; and most truly may it be said to

. . . . . "give to airy nothing
"A local habitation and a name."

"In Greece, happy country! all causes were combined in favour of the progress "of the Art, as if nature was determined to show for once what the human powers, "aided by every circumstance, were capable of accomplishing. Painting was "there received with enthusiasm, liberally encouraged, and pursued by a suc- "cession of the mightiest geniuses the world ever saw, who, with incredible ra- "pidity, completed its elements, by the addition of light and shade, to colour, "and of action to form, and of expression to action, and composition to expres- "sion, and grace to composition: every delicacy of execution and mechanical "skill crowned the whole, and the Art, in their hands, became adequate to the "representation of all that is grand, beautiful, terrific, or pathetic in nature: nor "did they stop here; like our immortal bard,

"'Each change of many-colour'd life they drew,
"'Exhausted worlds and then imagin'd new;
"'Existence saw them spurn her bounded reign,
"'And panting Time toil'd after them in vain.'"

Extract from the Address of LORD VISCOUNT MAHON *at the Annual Soiree of the Manchester Athenæum, November 17th,* 1848.

"Great as are the strides we have made in other points, the world has yet to "seek a sculptor greater than Phidias, an orator greater than Demosthenes, a "philosopher greater than Plato. [Cheers.] And allow me to remind you that "in one respect the study of Athenian history, which many popular modern "works render delightful and easy of attainment, comes, I think, peculiarly "home to you. In ancient Athens the study of the Arts and the acquirements of "literature were united with and made to flourish by the pursuits of commerce; "[loud cheers] for, while those great speculations in philosophy were being "pursued in the groves of the academy—while Phidias was raising the master- "pieces of his Art—at that very time ships from every clime then known were "crowding the wealthy port of the Piræus. [Cheers.] Thus it was that, amongst "that people, the pursuits of commerce were not only joined with, but formed "the foundation of a superstructure of art and literature, which continues to ex- "cite our admiration still. Surely, this is no uninteresting study to pursue; "surely, this is no unworthy model to follow. [Cheers.] You will, I am sure, "continue to remember what we are taught by the history of Athens, that the "wealth which has been honorably gained in the pursuits of industry can, in few "ways, be more gracefully and liberally dispensed than by enriching our native "city with Works of Art, and our native tongue with contributions of literature "or science. [Loud cheers.] In this respect allow me to repeat my opinion, "that Athens is a model which may be held out with advantage to all, and "which every one may at least study with the greatest interest and pleasure. "There are few, I imagine, who would doubt that studies of this kind, when "fully pursued, must be a great source of improvement and of pleasure; but I "should wish to convince you of a fact, not less certain though less commonly "acknowledged, that an acquaintance with the scenes of history may advantage-

"ously mingle with many details of our common life, may lend fresh zest to "every pleasure, and enable those who possess it to have enjoyments which "others cannot know."*

In the vigorous language of CHARLES F. HOFFMANN, ESQ., *the eminent advantages of New York as the centre of literatare, science, and art, are thus set forth:*

"And here, in the fourth city of Christendom, with all the appliances of Edu- "cation, and Science, and wealth, whose increase seems to know no limit, to "feed the aspirations of Art—with our Edinburgh of three hills to train its "shrewd scholars within a day's journey on one side, and classic Philadelphia, "superseding its Oriental namesake in the world's calendar, on the other—here "is the point in the New World where its chief literary enterprise now centres, "and from which its best intellectual resources may be commanded, and put in "requisition for the benefit of the whole country."

From MISS SEDGWICK'S *Letters from Abroad.*

"We leave Florence to-morrow, my dear C., and I have said nothing to you "of what now *is Florence;* its unrivalled galleries of pictures; that of the Pa- "lazzo Vecchio, *The* Gallery, and that of the Pitti Palace, which is confessedly "the finest single collection in the world! It is in itself a world; and when I "am there looking at those glorious pictures that remain in unfading beauty, "while generation after generation comes hither to see them, I feel fully what "was so well said by the old man who, for seventy years, had shown a famous "picture in the Escurial—'We are the shadows—they are the realities!'

"I do not now wonder at the love of Art which astonished me on first coming "to the Old World."

From J. BAYARD TAYLOR'S *Book of Travels in Europe.*

"Italy still remains the home of Art, and it is but just she should keep these "treasures, though the age that brought them forth has passed away. They are "her only support now; her people are dependent for their subsistence on the "glory of the past. The spirits of the old painters, living still on their canvas, "earn from year to year the bread of an indigent and oppressed people. This "ought to silence those utilitarians at home, who oppose the cultivation of the "Fine Arts, on the ground of their being useless luxuries. Let them look to "Italy, where a picture by Raphael or Correggio is a rich legacy for a whole "city. Nothing is useless that gratifies that perception of beauty, which is at "once the most delicate and the most intense of our mental sensations, binding

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Note.—The above will apply more directly to New-York than to Manchester.

"us by an unconscious link nearer to nature and to Him whose every thought is "born of Beauty, Truth and Love. I envy not the one who looks with a cold and "indifferent spirit on these immortal creations of the Old Masters—these poems "written in marble and on the canvas. They who oppose everything which "can refine and spiritualize the nature of man, by binding him down to the cares "of the work-day world alone, cheat life of half its glory."

Extract from OPIE'S *Lectures.*

"Both the number and merits of the works of Rubens, as well as his uncom- "mon success in life, are calculated to excite extraordinary attention; his fame "is extended over a large part of the continent without a rival; and it may truly "be said, that he has enriched his country, not only by the *magnificent examples* "*of art* which he left, but also by what some may deem a more solid advantage, "the wealth which continued, till lately, to be drawn into it by the concourse of "strangers from all parts of the world to view them."*

In the London Art-Union Journal of June last, we read:—"So numerous are "the sources of enjoyment and instruction derivable from Art during the month "of May, that tens of thousands visit the metropolis with no other object than "to view 'The Exhibitions.'" What a source of gain is here to the citizens of London!

Remarks upon the following article from the Literary World.

APPRECIATION OF ART IN AMERICA.

"A paper appears with the signature J. Vanderlyn in the *Courier and Enquirer*, "occupied with a series of reflections, growing out of the consideration of a flip- "pant paragraph in one of our public prints speaking contemptuously of the Old "Masters. The writer questions calmly, though somewhat scornfully, the little "claim the American people have shown by their non-appreciation of the Art "within their reach, to sit in judgment on the matter. He thinks that the con- "tempt of the Old Masters who lived in a happy time for great results, is proof "of little, but resolute ignorance. The remarks on the value of public galleries "we concur in heartily, and it will always delight us to advocate and further "them when anything practical may be effected. In the meantime we record Mr. "Vanderlyn's evidence on an important point, of which, however, our Common "Council and Legislature are slow of faith."

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* "The concourse of strangers to Antwerp, where the works of Rubens are still, "perhaps, the visitor's greatest attraction, is still unabated. In 1840, the second centen- "nial anniversary of his death, a colossal statue of the painter, in bronze, was placed, "with great ceremony, in the centre of the Place Verte."—*Note upon the above by Mr. Wornum.*

From the New York Courier and Enquirer of Dec. 29, 1843.

THE FINE ARTS.—OLDEN ART.

"'We hold there is as much skill, talents, and success in modern artists gene-
" rally, as in the old ones. We utterly repudiate the hypocritical cant, which is
" forever preaching up the Old Masters as unapproached and unapproachable.
" We affirm that there are artists now living in France, England, and Germany,
" and in this country, who can produce, and have produced, pictures in every
" walk of Art, not inferior to those even of Raphael, Da Vinci, Correggio, Mu-
" rillo, the Carraci, and any other of past ages. We have spent days upon days
" in the Louvre, and we affirm that there are scores of pictures there which we
" would not give house room to, and which we would be happy to exchange for
" the Columbus in Chains, of Leutze, or the Strafford going to Execution, of
" Delaroche, or the Breaking of the Sixth Seal, by Danby. Will the world
" never be cured of this blind devotion to the Old Masters?'"

"It was reserved for a public print of our country, and of the present period,
" to give utterance to such unblushing and unwarranted assertions, denouncing
" and calling in question, opinions and reputations firmly established and sanc-
" tioned by centuries, whose rank and supremacy would be no more apt to be
" disputed in old and enlightened Europe, than the pre-eminence of such writers
" as Shakspeare, Corneille, Moliere, &c.

"It is seriously to be deplored that this sort of gasconading and empty boast-
" ing has been so common in our country. It does not proceed, we may rest as-
" sured, from those who have a due appreciation of the Arts, or they would
" express themselves in more measured terms with regard to names, to the fore-
" most of which, the enthusiasm of preceding ages has applied the title of divine.
" Americans will boast when their pride and national reputation are called in
" question, and will even flatter themselves that they are able to cope with Europe
" in the sphere of the Fine Arts, without considering or reflecting that they are in
" a measure unworthy of such distinction, from the comparative neglect and
" petty encouragement afforded to the few artists we have; this is, in some sort,
" adding outrage to the already wounded feelings of some of our artists.

"The spirit also of the present age is almost wholly absorbed with the material
" interests of society, and in no country so wholly, if not exclusively, we believe,
" as in ours; and thus drawn off from the claims and interests of the Fine Arts, if
" not, indeed, from most other intellectual pursuits, and the sentiment and feel-
" ing which give life and soul to high art, are but too evidently blunted, if not
" deadened, by this same spirit.

"It is, therefore, vain and unreasonable to expect to find the same attainments,
" the same eminence in the Arts, under so many disadvantages, which the artists
" of a former period were not exposed to, or at least, knew little of. Art had
" become a hand-maid to the Christian religion in that more favored age. We
" all know what high consideration the Arts enjoyed in the time of Angelo and
" Raphael—when sovereigns, popes, and princes, were their admirers and pro-
" tectors; and the spirit of the age naturally partook of the high distinction
" which was conferred upon them. And this noble incentive stimulated the
" artists in their career, and not guineas or dollars. Michael Angelo lived like

"a poor man, from choice, and indifference to the petty vanities of life, and "labored as hard from love of the Arts, and the desire to excel in them, as the "mass of mankind do from necessity; but honors and renown attended his "efforts.

"It is evidence of a good state of society, we would say, when men are actu- "ated in their pursuits by the love of fame, and the applause of the world; such "was eminently the case in the life-time of Angelo, Raphael, and Titian,—and "Rubens, although a century later, enjoyed like advantages, and his fame "spread a lustre on the Arts, the good effects of which were communicated to "neighboring states. Whereas, when we look to our own country, and if per- "mitted to speak candidly, precious little, if any, of this sentiment or feeling "exists; barren, as it were, of any of the vestiges of the Arts, and remote from "all the celebrated models; and where art in itself, is at best a nullity, compara- "tively speaking, and certainly not enjoying its due consideration, as is evident "from the little favor it has hitherto met from our government, whether that of "state, or general government—and although our country is in the midst of "gigantic strides to wealth and power, unexampled in the history of any nation, "nothing is done or undertaken in behalf of the liberal Arts, if we except a few "accidental commissions hitherto bestowed and connected with the ornament- "ing of the Capitol. No public embellishments are in prosecution, in either "painting or statuary—no edifices are reared to Science or the Arts; in a word, "no provision is made to shelter and enshrine the labors of genius. And can it "be a matter of wonder, that the spirit of the accomplished artist should sink "and pine within him, especially if he has pursued his studies abroad, and re- "sided some years in Europe, so as to witness the favor and consideration "which is still bestowed on the Arts?

"It would, therefore, be as unjust as ungenerous to call censure upon such of "your artists, for their want of zeal and activity, when no encouragement is of- "fered them above that of ordinary portrait painting, the humblest branch of the "art, and in itself repugnant to the taste of the student of high art. Neither can "it be said that success has generally attended the efforts of the American artist. "The writer must know little of what has occurred in relation to the arts and "artists during the twenty-five or thirty years past in our principal cities; pictures "that had given distinction abroad to the artists, what has become of them? few "know; there is no public hall or gallery of art to go to, to look for them; the "artist has been obliged to dispose of his works at a sacrifice, and they now re- "main in a manner concealed from public view, yielding as little profit to the "reputation of their author, as they had in a pecuniary point of view; many "other instances might be adduced, were it necessary, to prove that due reward "has not attended the labors, generally, of the American artists—and whether "Leutze has sold his Columbus in Chains, we know not; but we have been in- "formed that Danby, even in England, had not sold his successful picture. "French artists, of any distinction, have always found liberal encouragement "from their government, which is professedly the patron of Science, Literature, "and the Fine Arts—an acknowledged and honorable fact; yet it must also be "admitted, as another fact, that with all her encouragement, she has not repro- "duced a Nicholas Poussin, or a Le Sieur. The fault may be said to belong "to the epoch: there is a stamp of truth in mind and sentiment in the works of

"these masters, which appertained to a better period, and is rarely discovered in "the productions of the present day. And in the line of landscape painting, "Claude Loraine still stands pre-eminent: the classic beauty of his fairy "scenery, as also the matchless beauty and purity of tints and atmosphere, re- "main still unrivalled. Not even to name Angelo or Raphael—where are we to "look for a Titian, a Correggio, a Paul Veronese, or a Rubens, a Van Dyck, "or a Rembrandt? Who are the artists that have appeared since, to be brought "into comparison with these Old Masters? None, we dare affirm; and yet we "are as ready as any to allow great credit to many modern artists, such as a "Reynolds, a Lawrence, in England, in their sphere, in which they were liber- "ally encouraged.* Still they cannot be said to have equalled Van Dyck, even "in that branch of the art, nor Rembrandt, for the magic and potency of effect "and color. We are not at all disposed to dispute the eminent talent which is to "be found in Europe at present, nor the encouragement that attended it; still we "are fully persuaded that they must be contented with holding a secondary rank, "when compared with those we have named. Posterity will assign to each his "place; and such has already been the case, in France, with reputations like "those of David, Gerard, Gerodet, Geurin, and others—full half their celebrity "is already gone. The same has been the case elsewhere, whether in Italy or "England.†

"The said writer speaks also of pictures in the Louvre galleries, to which he "would not afford house room. There are, no doubt, many there, in the great "number, of no decided merit; and such is also the case in a great collection of "books; but these pictures serve rather as a history of the art and the artists, "than any other purpose; still, we should question much his capacity to make a "judicious selection from the number.

"We are at a loss to conceive whence proceeds this sort of hostility, or jeal- "ousy, with the artists and pretended lovers of the Arts in the United States, to- "wards the Old Masters, which shows itself on so many occasions, and of which "we see no indication abroad amongst the artists. This assuredly is an un- "worthy feeling, if directed to any of the eminent masters. There is also a like "feeling of opposition towards good copies, even if they be after select works of "these same masters. This is indeed inconceivable in a country like ours, so "destitute of good specimens of the Arts, and which, on the other hand, is flooded "with trash, in the way of prints and wretched copies, with great names attached "to them, disgracing the names of eminent masters by such shameful imposi-

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* "Permit me to part with one final observation. Reynolds has told us—and from "*him* whose genius was crowned with the most brilliant success during his life—from "him it came with unexampled magnanimity—'that those who court the applause of "their own time must reckon on the neglect of posterity.' On this I shall not insist as "a general maxim; all depends on the character of the time in which an artist lives, "and on the motive of his exertions. Michel Angelo, Raphael, Titian and Vasari, Gui- "seppe d'Arpino and Luca Giordano, enjoyed equal celebrity during their own times. "The three first enjoy it now—the three last are forgotten or censured. What are we "to infer from this unequal verdict of posterity? What, but what Cicero says, that "time obliterates the conceits of opinion or fashion, and establishes the verdicts of na- "ture."—*From* FUSELI's *Lectures.*

†"The reputation, in Rome, of Camuccino, stood much higher in his life time than it "has since; and even Canova's celebrity and standing as a sculptor has rather declined "since his days; and such seems to be invariably the case now-a-days."

"tions. Public taste is thus exposed to be perverted by such specimens, and "certainly not likely to be improved.*

"A sort of mode, or fashion, will probably always exist in Art, as in many other "matters. At one time, the dry manner is in vogue, and is now the case with "German artists, who are all in favor of the dry masters and primitive art: and "then, again, a loose and free style has its sway, as it was here in the time of "Vanloo and Bucher—a period preceding David, and, as may be said to be the "case at this day in England, where color and effect engage the attention chiefly "of the artists.

"But there is no disposition abroad to detract from the reputations of the Old "Masters. The pictures of Titian, Correggio, Paul Veronese, or of Rubens, "Rembrandt, and many others, find their warm admirers here; as well as those "of Da Vinci, or Poussin, or Le Sieur.

"Public galleries of the Arts in Europe form almost the principal attractions "of some of its capitals, as is more particularly the case in Italy, where it con- "fers title of note to many a place of otherwise little importance. Munich and "Dresden, in Germany, acquire more notice from this circumstance than even "Vienna or Berlin; and in Belgium, that comparatively small country, each city "has its attractions, in either galleries of the Arts or in altar-pieces. Many of the "provincial towns of France are emulous to have their galleries of the Fine Arts. "Whereas, in our country, with sincere regret must it be said, there seems to be "none of this feeling at present. Attempts were made by a preceding genera- "tion, both in New York and Philadelphia, under the sanction of honorable "names, such as Chancellor Livingston,† Edward Livingston—then Mayor of "New York—and, subsequently, by De Witt Clinton, to establish an Academy "of the Arts, which example was followed in Philadelphia. But they have "not met with interest and support from a succeeding generation, although "greatly augmented in numbers and in wealth. It should be a source of pain "and mortification to the artist and lovers of the Arts, to witness so little con- "sideration and sympathy from the public towards the Fine Arts. On the other "hand, libraries are liberally endowed under public sanction and favor, and yet, "to the mass of the public, they remain most generally closed, if not sealed "books, imparting neither learning nor science to the public.

"Paris abounds in public libraries, but it has also its galleries of the Arts, "deemed also important. Pictures are thoughts hung on the walls, as Reynolds "expresses it. Good pictures, like mirrors, reflect scenes from beautiful na- "ture—collected far and wide, in various climes, under the different effects of "sun, light and shade—gratifying curiosity, and adding to the stock of our "ideas. The Dutch school of Art introduces you into the state of society in "Holland two centuries ago: and Paul Veronese, in his large picture of the "Marriage Feast of Canaan, brings us into the company of the noble Venetians "of his time, three centuries past.

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* "This government has yearly sent home copies from Rome, made by her student-pen- "sioners there, of such pictures as she cannot expect to become the possessor; and this "with all her rich collection of original pictures.

† "Chancellor Livingston, then Minister of the United States to France. It was in "Paris, in the midst of the *chefs d'œuvres* of art, that the idea suggested itself to this gentle- "man of doing something in favor of the Fine Arts in this country.

"We know artists, long conversant with the Arts in Paris and elsewhere "who consider it a treat and enjoyment to pass an hour in the Louvre gallery, "at a favorable moment, when not crowded with visitors, in quiet contempla- "tion and admiration of the *chefs d'œuvres* of the Old Masters, and with such it "becomes a sort of worship—and, indeed, why not? Do not literary men carry "their admiration of the ancient writers to a like devotion? Homer, Virgil, "Horace, have had for ages their worshippers, and still continue to have; and "Shakspeare and others of later days have still theirs, we trust, or we would des- "pair for humanity. And the artist, we think, has little cause for a like feeling "of warm admiration, derived from the contemplation of the works of those "who have reflected so much honor and glory on the Arts, the object of their "affection and pursuit through life. The artist may, with equal cause and pro- "priety, express himself as Madame de Stael does as a writer: 'And now,' "says she, 'could we, without the knowledge of languages, and the habit of "reading, communicate with men who are no more, and whom we feel so fully "as our friends, our fellow citizens, and our allies?' One must be deficient in "feeling to refuse such noble pleasures.

"In conclusion, we must be permitted to express our sincere regret that the "cause and success of the Fine Arts with us has not engaged more the attention "and interest of our writers, and particularly those who have resided some "years in Europe, where they could not fail of witnessing the favor and con- "sideration which is still bestowed upon them.

"J. VANDERLYN."

"If the great painters, like the great poets, had not derived their power from "on high—if their art was indeed only a thing of mechanism, of schools and "styles, and so forth, and had not its elements in our universal nature—they had "not been the wonder, the solace, the delight of successive ages. They had "long ago been consigned to dust and lumber rooms. If there were not some "principle of truth and life in them, beyond what mere form and colour could "give, they had not remained precious to us in their ruin and decay.—MRS. JAMESON.

"They are not good because they are old, but old because they are good."—HAZLITT.

"I have often had occasion to lament the great want of repositories of Art in this me- "tropolis, which, whilst they afforded the opportunities of inspection and study, abso- "lutely necessary for your advancement, would also be further serviceable in forming "the taste of the public. In no part of the art is this vexation more seriously expe- "rienced than in the want of a standing collection of good pictures."*—*From Barry's Lectures prior to the establishment of the National Gallery.*

* "A desideratum now happily supplied by the establishment of the National Gal- "lery, which, notwithstanding the short period of its existence—little more than a quar- "ter of a century—is truly worthy of its name; though it is to be hoped that, in future "purchases, some regard will occasionally be directed to the illustration of the historical "progress of painting, and the distinctive varieties of the schools."—*Wornum's Note.*

EDITORIAL NOTICES OF THE COLLECTION.

The following commendatory notices, it will be seen, apply to the original Collection as exhibited last year, and not to the Gallery as it now exists, after many valuable additions. They reflect credit upon their authors for the discernment and public spirit they evince, and the proprietor hopes now to unite all opinions in a just appreciation of the enlarged Collection.

Extract of a Notice of the Collection from the Democratic Review of August, 1848.

"LYCEUM GALLERY.—It is little dreamt that we have in our midst several "paintings whose extraordinary value may be measured at once by the redoubt- "able names of the great masters who have produced them—Titian, Rubens, "Murillo, Raphael. The pulse beats faster and the breath grows thicker of "every true worshipper of Art at bare mention of these high priests, the divinity "of whose genius has thrown over the temple where they administered a radi- "ance which ages have not dimmed, and a halo which will fill the soul of the "initiated for ages yet to come with awe and wonder. It is not to their techni- "cal skill alone, prodigious as it was, that such homage is due, nor to their "handicraft, which talent inspired and true taste guided, but rather to that reve- "lation of soul which in the eloquence and intensity of its expression raises the "mind of the spectator from the material work he regards, up to spiritual con- "templations; from 'nature up to nature's God.' And herein consists the "merit, the ability, the purpose of great Works of Art, which assailing the senses "make prisoner of the most careless and rudest fancy, and thus refine and spirit- "ualize thousands, dead to all other softening influences. The masses which "consume their daily strength in heavy labors seek recreation in hours of repose, "and to them at such moments books or discourses offer no charm; nay, repel "them by their dry, uninteresting, and laborious details. But are these masses "to be given up; abandoned to the vulgar and debasing influence which, in our "country, unhappily, are the only resource for the poor when freed from their "daily tasks and abroad for pleasure? Look to it, philanthropy! legislate for it, "patriotism! Endeavor to provide from motives of sympathy and safety such "amusements for our laboring population as will draw them away from gross "and corrupting habits and inspire them with pure and elevating aspirations.

"Such reflections as these animated us as we wandered delighted around and "around the *Lyceum Gallery*, abounding in works of consummate merit. Our "admiration and pleasure had only this drawback, that it was not shared by the "thousands who passed it, debarred by the necessary obstacle of the price of "admission. Why, we asked ourselves in wonder, does not our municipal "government display its sagacity? Why does not one of our great parties mani-

"fest a politic interest in behalf of their constituents, by coming forward with a "proposition to buy this rare collection of pictures and throw them open for "public enjoyment? The shrewder governments of Europe have all over the "Continent, as well as in England, readily and wisely adopted these easy means "to conciliate popular good-will, and have voted enormous sums of the public "money for gorgeous Galleries of Art, which the people have most cheerfully, "nay, with acclamation contributed, because they knew it was something, at "least, for their own benefit. We repeat our surprise that some sharp-sighted "tactitian has not seized this simple chance of enhancing his reputation and "doing a really sensible thing by bringing forward a proposition to buy the "*Lyceum Gallery*, as the nucleus of a State gallery, to be permanently established "in the city of New-York. Nay, we marvel that in a city famous for the tact "and dexterity of its commercial 'practitioners,' that a society of merchants has "not ere this been formed for the purchase of this collection, that New-York "may thus offer one solid claim the more to the curiosity of travellers and custom- "ers. The additional voyagers that would for these reasons give New-York a "preference over all other rival markets, would, by the profit of these visits, pay "for a dozen of such collections. We care not what the motives are which are "brought into requisition so the holy cause of Art is advanced: that is all we "seek; and in a country where utility is, happily, the *primum mobile*, we ad- "dress it in the language of commerce.

"But is this collection of the Old Masters really worth our money? inquires "the bargainer, in the cautious spirit of the mart. This is just what we propose "to treat of in the very few words we deem necessary to add on this point. To "those who are conversant with the works of the great masters we have already "named, no proof of the originality and beauty of their productions in the "*Lyceum Gallery* whatever is wanting, other than the sight of them. Incon- "testable evidence is there afforded of those master-touches which soar above "imitation and defy the rust of time. There are few, however, who have made "these glorious paintings the subject of their studies; and we are glad for the "sake of Art to have it in our power to quote the ripened judgment of an autho- "rity equally competent and respectable. They have been deliberately examined "by the most accomplished amateur artist and *connoisseur* who has ever visited "this country, Capt. Payne, lately of the English service, and the confidence "placed in his judgment both in France, Germany, and Italy, by various indi- "viduals of the highest rank, who make their collections under his guidance, "warrant all in reposing the most complete faith in his opinions. He guarantees "in the most absolute terms the originality of most of the paintings in the "Lyceum Gallery. The only matter of astonishment with him, as it may well "be with all others, is how it happens that such a collection, which, even in "times of disorder like the present, in Europe, would command exorbitant prices, "should have found its way to this country. This mystery we confess ourselves "altogether unable to solve; but the entire respectability of its proprietor satisfies "us that the means employed have been perfectly legitimate. We can only ex- "plain it by conjecturing that some sudden necessity has compelled its former "owner to part with these rare gems of Art, and it is possible that pride may have "induced him to seek a secret sale and a foreign market. Be this as it may, we

"rejoice that such a gallery has found its way to our country; and the only "question now should be how it may be disposed of in a way to serve Art, refine "taste, and promote the public enjoyment. We hope sincerely that it is not the "fixed intention of its present owner to preserve this gallery for his private use, "and in that case we would urge it strenuously on our city councils to lose no "time in ascertaining its value, and making it, as we have already suggested, a "permanent object of attraction here. We are the more anxious and impatient "on this point as we have learnt that a movement is on foot to remove it to "Washington; for we have lately been apprised, on the best authority, that a "committee of Congress, composed of gentlemen of known taste and public "spirit, have, from the reputation of these paintings, which is spreading rapidly "over the country, determined on the propriety of suggesting their purchase to "Congress, as the nucleus of a National Gallery of Art to be established at "Washington. We are struck with the extreme fitness of this proceeding, and "doubt not that Congress will deem it perfectly unobjectionable; on the con-"trary, a very popular measure to endorse, for its whole object would be clearly "the gratification of our citizens, from all parts of the United States, who are in "the habit of visiting Washington, and who would gladly see another and rarer "attraction added to the 'sights' of the 'city of magnificent distances,' which "has really little else beside to attract. If, then, our rich and public-spirited "community lose any time in seeking to retain this splendid collection of the "great Masters, we shall probably hear at an early day of their transfer to "Washington."

Comments upon the above notice, and remarks upon the collection, by the editors of the Home Journal.

"Democratic Review for August.—This welcome periodical has more than "even its usual rich variety of matter. A fine portrait of the Irish felon, John "Mitchel, embellishes the number. It is an exquisite mezzotint, from a "daguerreotype, and is an accurate likeness A biography accompanies it, with "a sketch of the state of Ireland. There is a very interesting sketch of a visit to "Prince Louis Napoleon, at the castle of Ham, by Henry Wykoff, Esq. It is "gracefully and clearly written. The *Review* takes strong ground in favor of a "most valuable collection of paintings by the Old Masters, now being exhibited "at the Lyceum. They are the property of Gideon Nye, jr., Esq., and are really "what they profess to be, the originals of the great masters. It is suggested that "they should be purchased by the state or federal government, to form a nucleus "for the promotion of Art among us. The idea is one that ought not to be ne-"glected. What greater boon could be conferred upon the growing talents "among us than to place within reach the best specimens of the greatest masters?"

Notice from the Literary World, April 22d, 1848.

"Pictures by the Old Masters.—The American, and particularly the New-"York, market, has been overstocked with pictures, said to be the productions

"of the Old Masters. Most of them are third-rate copies, picked up from the "picture dealers of the continent, and introduced to Americans with all the "pompous epithets of connoisseurship, to be disposed of after sundry preliminary "puffs, at a fashionable auction. The experiment, however, has been tried a "little too often, and the public are not so easily deceived as formerly. The "most unfortunate result, however, of such imposition still obtains. It has created "a prejudice almost against the very name of 'old' pictures; and sensible lovers "of Art have been so often disappointed, that they disregard the usual invita- "tions to inspect works thus designated, on the same ground that wise men pass "by the advertisements of quack medicines. It becomes, therefore, an editorial "duty, to apprise the public when anything of genuine merit, in the way of "pictures, is offered to their attention. We are happy, in accordance with this "view, to commend, not merely to the notice, but to the study of our readers, "the gallery recently opened in the Lyceum Building, 563 Broadway. The "pictures there brought together, were collected* in Europe, by an American "gentleman, with the view of forming a public gallery. The catalogue contains "some of the most celebrated names in the history of painting. In our view, it "is a matter of secondary importance to establish the originality of all these "works, since, in almost every instance, they are so decidedly marked with the "characteristics of those to whom they are ascribed, that they adequately repre- "sent the school of each artist, and if not in all cases actually painted by masters, "are doubtless the work of their most accomplished pupils, or most successful "copyists. The picture entitled 'The Lair of Serpents' is wonderfully true to "nature; in the 'Satirical Piece' the cats are inimitable; several battle-pieces "are gems; Cuyp's landscape glows with the sentiment of the hour; Giulio Ro- "mano's portrait of 'A Person of Dignity' bears authentic indications of being a "veritable likeness of one of the Medici; the features resemble those of Lo- "renzo's bust in the Florence Gallery. Vandyke's Prince Maurice in armor is "a noble specimen of his unequalled school of portraiture. The 'Lot and his "Daughters,' attributed to Rubens, is a piece of coloring which our young "artists would do well to contemplate patiently. Numerous other works merit "long and discriminating regard. It is seldom that so good an opportunity is "afforded for becoming familiar with the best traits of the Old Masters. The "pictures are very judiciously arranged; the light is excellent, and the room "easy of access and very comfortably fitted up. We sincerely hope that the "good taste and enterprise manifested in this exhibition will be rewarded by the "cordial appreciation of all lovers of Art, and the frequent visits of the public."

Notice of the Evening Post.

"Works of the Old Masters.—At the Lyceum Gallery, No. 563 Broadway, "is to be seen a collection of the works of old painters, Italian, Flemish, and "English, which contains many remarkable pictures. It is the same collection

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* This is slightly inexact, and in a form to lead to misapprehension—as, with the exception of about eight of the pictures, they formed part of a collection made during a period of thirty to forty years.

"which we noticed a few days since, then exhibiting in the rooms of the "Academy of Design. It is worth the inspection of all who are curious in regard "to old paintings, and desire to obtain an idea of the manner of great artists, "who belonged to a distinct age."

Notice of the Home Journal.

"In addition to these places of resort, there is likewise one more boasting the "same species of attraction, on a more mature scale. We allude to the Pictures "by the Old Masters, at the Lyceum Building. Some of these pictures are per- "fect gems in their way. Those attributed to Titian, Raphael, Holbein, Carlo "Dolce, and others, equally renowned in the annals of painting, unquestionably "possess many of the traits of those masters, whether they are really originals or "not. In fact, the gallery should be frequented by all students of Art and lovers "of paintings. Beauties will grow upon the spectator, and the agreeable light "and well arranged room make it a most desirable resort. The enterprising and "tasteful gentleman who collected these works, will, we trust, find his labor "compensated by the liberal support of the public."

Notice from the Courier and Enquirer of May 4th.

"The *Collection of the Works of Old Masters*, brought to this country from "Europe some months since, is now on exhibition at the Lyceum Gallery, No. "563 Broadway. We spoke in emphatic terms of the merits of this collection, "when it was first thrown open to the public; and we can now only repeat our "opinion that it contains pictures very far superior to any similar collection "which our citizens have recently had an opportunity of visiting. No one who "feels the slightest interest in Art should neglect to see it."

Notice of the Day Book.

"The Collection of Paintings by the most celebrated Masters of the Art, now "exhibited at the Lyceum Building, No. 563 Broadway, (a little below Prince "street,) deserves more notice than it has hitherto received from the public. "There is hardly a piece in the collection that does not indicate genius and skill "in the painter; and several are of the highest order of excellence. The Mar- "tyrdom of St. Lawrence, Lot and his Daughters, the Fornarina, a Madonna, "and several others, are pieces which will fix attention for days and weeks in "succession. It seems impossible to satisfy the admiring eye, or do justice to "their rare beauties in a briefer study of them.

"There is no reason to doubt that they are what they are claimed to be—ver- "itable works of the great painters to whom they are attributed. Many of their "peculiar excellencies of color and expression are such as must be beyond the

" powers of the most skillful professional copyist; and any artist capable of ex-
" ecuting such works, whether of his own invention or not, must have been him-
" self great and famous in the art.

" The pretentions made by the proprietor are modest; and it does not seem
" that he has fully employed the usual means of attracting public notice through
" the newspapers. His object is said to be, not to derive profit from the exhi-
" bition, nor to sell the pictures, but to lead to the formation of a permanent Pub-
" lic Gallery of Paintings, of which this collection may serve as a nucleus. The
" object is most laudable, and deserves the favor of every person of good taste
" and public spirit. In reference to this purpose, as well as the high merits of the
" principal works in this remarkable collection, the attention of judges and lovers
" of Art is due to them.

" A detailed notice of the more prominent pieces will be given in the *Day-*
" *Book* as soon as leisure suffices to do them justice. In the meantime, let no
" reader deprive himself of the privilege of examining these beautiful pictures,
" the equal of which, as a whole, has probably never been seen in the United
" States—except, perhaps, in one instance, many years since."

From the Musical Times, of June.

"GALLERY OF THE OLD MASTERS.—Our readers are doubtless aware that the
" splendid collection of pictures, which form the above gallery is now exhibited
" at the Lyceum building, in Broadway, a little below Prince. We say our read-
"ers have heard of the collection, but we very much doubt if they have the least
" idea of the vast importance and the immense value of the Works of Art, which,
" through the liberal enterprise of a private gentleman, are now open for the in-
" spection of all who possess a taste for the great and beautiful in Art.

" The good which cannot fail to arise from the presence of this genuine col-
" lection of works by the Old Masters can hardly be estimated. It will advance
" the taste and appreciation for all that is pure and true in Art at least half a cen-
" tury; it will prove an endless source of delight to amateurs and connoisseurs; it
" will teach the many to detect the true from the false, to judge between the sober
" natural tints of the old, and the flashy glaring coloring of the modern school;
" it will be an invaluable study for the young artists in this country, who will learn
" more by a patient and loving examination of the masterpieces in this gallery,
" than by all the Quixotic experiments, which rarely lead to aught but a mental
" confusion and a wild theorising, which produce abortion in Art, lamentable to
" behold. Look upon it in whatever light we will, we cannot but feel the import-
" ance of this gallery; and the city government, which should be sufficiently pa-
" triotic to secure this invaluable treasure to the city of New-York, and its in-
" habitants, forever, would gain for itself a lasting immortality, and would deserve
" the thanks of generations yet to come.

" But while thus lauding the old paintings, we are by no means blind to the
" merits of the modern artists. We glory in the excellence and the renown of
" those whose pencils adorn the age, but we despise and would combat that spirit
" of irreverence which seeks to raise modern Art at the expense of all that is

"good and great in the past. The absurd spirit of dilettanteism which makes the "admiration of the Old Masters a species of blind idolatry, to the exclusion of "all merit in the present, is equally ridiculous and reprehensible, and has, we be- "lieve, in a great measure, aroused that spirit of opposition in the admirers of "Art, which amounts now to a deadly feud. That such a state of feeling "should exist is to be lamented, even though it arises from a pure and earnest en- "thusiasm, and nothing will tend so effectually to soften its bitterness, as the pre- "sence of authentic masterpieces among us.

"We therefore trust that all our readers will visit this gallery at the Lyceum, "and visit it often, that the beauties of the works it contains may grow upon "their hearts, and become as familiar to them as their household gods.

"We purpose giving a detailed review of all the pictures in the Gallery of the "Old Masters, and shall commence our review in our next number."

VARIOUS ARTICLES UPON ART, &c.

From the Literary World, of May.

[This was written just before the Opera House was taken by Mr. Niblo.]

"WHAT WILL THEY DO WITH THE OPERA HOUSE?—This is a question which "concerns the whole town, not less than the property holders; 'What will they "do with the Opera House?'—the central point of New-York, the eye of the "metropolis, and therefore a fit subject for speculation.

"Will they make a *Hotel* of it?

"Its neighbor 'The New-York' bristles at the idea of the rivalship and mutters "'No!'

"Will they turn it into a popular Theatre?

"The foundations of all the dwellings near by tremble at the thought, with "spectral echoes from cellar refectories yet unborn, but ready to spring into ex- "istence on the instant such arrangement were perfected. No, not a theatre; "we have already five of these, and any quantity of little theatrelings.

"A church?

"There are two already on Lafayette Place, and so many towers and spires "near, that if all were garnished with bells, every valetudinarian would have to "move out of the neighborhood.

"What, then, will they make out of the Opera House?

"Why, what else should they make out of the central building of the metro- "polis but a PANTHEON? Yes, a Pantheon! a sacristy of all immortal Art, "Literature, and Science.* A Hall of Statuary and Gallery of Paintings, with "a Library of Reference upon all matters referring to Science and Art.

"You think, reader, that it is impossible to get up sufficient public spirit in

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* Might not this be made a fitting monument to the memory of Washington, Franklin, Clinton, Livingston, &c.

"New-York to accomplish this thing. You think 'the eye of America' has no "eye within herself, no power to give life and action to this organ, even when "we discover its locality.

"'Boston only can do this sort of thing.'

"Don't believe a word of it! In another year you will see the Opera House "turned to the purposes we have claimed for it. And a Paternoster Row of our "leading publishers' houses facing Broadway in the rear of the Emporium of Art, "thus prominently established in the heart of our city, to which the new Astor "library will add a fresh pulse. Near this site the University and the Historical "Society Library have already marked the very point of convergence for these "truly central interests of an enlightened and public-spirited metropolis.

"Can the present existing New-York Gallery of Paintings do nothing in start- "ing this most desirable project? Former experiences teach that their collection "may be ousted from the Rotunda at any time by the corporation.* The situa- "tion of the Opera House, being most central in itself, is most suitable for cen- "tralizing the various collections of artistic matters, which, for the credit of "New-York, ought long since to have been brought together in some one build- "ing, whose contents should be a monument of the public spirit of our citizens. "The size of this edifice admits of a sufficient number of apartments; and the "position of the building, removed from the bustle and the noise of business, yet "midway between two great longitudinal avenues of the island, and accessible "from all points by several direct and several diverging streets which here come "to a focus, in the midst of the larger portion of the residences of those who "are the friends and patrons of Literature and the Arts, surrounded by churches, "and near the three most beautiful public squares in the city, with the building "susceptible of enlargement and of striking embellishment (in view of its com- "manding and conspicuous position), there is no spot so well suited, none of "such capabilities for the purpose.

"Now we have, some time since, heard it said that, leaving out two or three "of the richest men in the neighborhood, there are still twenty millions of wealth "distributed among the families within five minutes walk of this golden centre. "Is there, or is there not, a per-centage of public spirit among them all sufficient "to effect that which the Boston villagers would devise over night and carry "through in the course of the next morning?

"Shall the Opera House be a theatre, a hotel, or a Pantheon of the Fine Arts?"

From an English National Work.

"GREAT BRITAIN has been pronounced to be the last among the civilized na- "tions of the earth that has fostered the Fine Arts—the last that has sought to "awaken the slumbering energies of native genius; nor may we controvert this "too manifest truth. On the contrary, we must acknowledge that she has but

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* This has since occurred.

" tardily, and at length, arrived at M. Necker's conclusion, that the cultivation " of the Arts, and the formation of national collections of exemplars, consecrated " by the admiration of the tasteful and judicious, 'repay the state, with usury " for its liberality in forming and promoting them.' The report of a Select Com- " mittee, of our own House of Commons, appointed to consider the propriety of " purchasing the Elgin Marbles for the National Collection, has been the har- " binger of our NATIONAL GALLERY OF PICTURES.

" In that Report, British artists and patriots had the pleasure and the pride of " reading, that 'Your Committee cannot dismiss this interesting subject without " submitting to the attention of the House how highly the cultivation of the Fine " Arts has contributed to the reputation, character and dignity of every govern- " ment by which they have been encouraged, and how intimately they are con- " nected with the advancement of everything valuable in science, literature and " philosophy.'

" If it be true, as we learn from history and experience, that free governments " afford a soil most suitable to the production of native talents, to the maturity of " the powers of the human mind, and to the growth of every species of excel- " lence, by opening to merit the prospect of reward and distinction, no country " can be better adapted than our own to afford an honorable asylum to monu- " ments of the school of Phidias and of the administration of Pericles—where, " secure from further injury and degradation, they may receive the admiration " and homage to which they are entitled, and serve, in return, as models and ex- " amples to those who, by knowing how to revere and appreciate them, may " learn, first, to imitate, and, ultimately, to rival them.

" The uninitiated admirers of pictures are rather easily pleased by any vivid " imitation of nature; whatever is striking or pleasing in its appearance is sure " to receive their approbation: overawed by the pretensions and jargon of pre- " tended connoisseurs, they are content to '*know what pleases them.*' If the Fine " Arts were susceptible of nothing beyond amusement, this would do very well, " and landscapes, portraits and homely subjects would continue to absorb public " attention, as they did in former times, when our shilling annual exhibitions " alone contended for favour and profit, and this nation was considered devoid " of taste; but a people who can boast of superiour genius in every other intel- " lectual pursuit, having once been roused to higher conceptions of the Fine Arts, " must court purer inspirations and nobler enjoyments—they must insist on our " artists applying their talents, as our poets and historians have done, to the im- " provement, the instruction and dignity of mankind. They will distinguish the " epic and the dramatic styles from the pastoral and the complimentary or con- " versational. This is the only way to force our artists to become great—even " greater than the renowned masters of former times; for a nation that surpasses " others in accumulated knowledge, in the principles of a liberal policy and in " the enjoyment of civil rights—if it will but encourage with equal unerring jus- " tice—must ever be supreme in the Fine Arts.'"*

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* This and the previous paragraph are certainly quite as applicable to this country as to Great Britain.

From the American Review, of December, 1846.

"It seems hardly necessary to inquire whether painting, as an art, be worthy "the attention of a philosophical mind. I will venture to say, and history bears "out the assertion, that there is no height of character *imaginable*, which may "not be felt and represented in this art. In the small compass of a canvas, six "feet square, the most exalted conception may depict the flower of its exalta- "tion. Character may here discover itself by unquestionable evidence. Even "in portraiture, the hand of the great painter gives character to faces naturally "mean.

"Dreaming over the future of our fortunate nation, amid the promised glory "of its power and the abundance of its riches, the lover of literature and art "(*knowing* them to be the best and most enduring *works* of man) entertains, it "may be, the proudest anticipations. He sees that the best intellects are never "weary of pursuing perfection; that wherever genius and knowledge are bound "together by the force of a manly, not to say wisdom-loving (or philosophical) "intellect, they overcome all obstacles; and under the stimulus of a generous "ambition, wishing to have a hand in shaping the glory of a nation, achieve "works of a peculiar and inimitable excellence. The delight of such achieve- "ments, it may be conjectured, cannot be paralleled with any other; the spirit- "ual energies, the imagination, the heart, the courage, the hope, all that is "admirable and inexpressible in human character, may here find a field for itself. "Great pictures speak with an irresistible force; their impression sinks deep; "they are most powerful over the innocent and good; to whom says Pascal, "those who wish true fame should take care to appeal. A little print of a hermit, "absorbed in pious meditation, amid solitude and natural calm, placed where "the eye may quietly contemplate it from day to day, may be enough to create, "in some minds, a singular happiness. The scene of Bunker's Hill, as it is "grandly conceived in Trumbull's picture, has fired many a bosom with the "precious enthusiasm of country. An angel whispering a dream of paradise "into the ear of an infant, may touch a contemplative and pious spirit with "rapture. Pictures of a sombre tone, hung in the parlors of an old mansion- "house, are the features of the place and its most admirable ornament; we feel "them, when we do not altogether see them. Who shall describe the effects of "an engraved series of works by the great masters, turned over and contem- "plated quietly from day to day? Here are assembled all the grand points of "human character; man, the wise, the powerful, the heroic; woman, the pure, "the beautiful, the pious; these, in their greatest actions, those in their gentlest "conditions; the energies, the passions, the victories, splendor, nay, heaven "itself, and the choir of angels appear.

"In order to the perfection of any art two things are clearly necessary: that "there should be a demand for its works, and that *character* should be employed "in their production. The religions of Greece and Rome created a demand "for statues and dramatic poems; the worship of the early Christians made a "necessity for cathedrals, frescoes and mystery plays. The good taste of the "merchants of Holland and Florence filled their houses with fine paintings. "The meditative mind of England gave occasion for the Shakspeares and "Miltons.

" The taste for admirable works seems to be later than the taste for wealth and " military enterprise. The critical and moral pleasures, succeeding upon pas- " sions and sensuous impressions, are those of a character dispassionate and dis- " engaged. A free mind is apt to be at leisure; violence and meanness bear a " sisterly resemblance; leisure, and a conversational turn, must, perhaps, suc- " ceed to that phase of anxiety and restless striving caused by the uncertainty of " affairs, before the Arts can be felt and enjoyed.

" If it is true that great masses of wealth are poured out in mere luxury, even " in this country, and that, too, not more by the really wealthy than by those " who snatch hastily at the fruit of a transient good fortune, it cannot be true " that Arts and Letters will perish here for want of a demand; it cannot be the " want of means, but the want of beautiful works that all feel and lament."

From Professor FIELDING'S *work on the "Knowledge and Restoration of Old Paintings."*

"To the skillful restoration of old paintings the world is indebted for many " valuable pictures, which otherwise would have been entirely lost; indeed so " many, that if the paintings so restored were again to be thrown out of knowl- " edge, there would be a visible blank in many first-rate collections. Nor is it at " all surprising that in a lapse of ages, pictures, and even whole collections, " should occasionally fall into the hands of careless or inattentive proprietors, " wholly unacquainted with the value of this kind of property; and in whose " possession they are consigned altogether to an attic or lumber room, where in " time they acquire a deep stain from the absence of light, perhaps no inconsi- " derable quantity of smoke, with the accumulated dust of three or four genera- " tions, before any inquiry is made again into their value.

" This is not a fanciful supposition, for we have had occasional glimpses into " such dark nooks, which yet are to be found filled with pictures, in many old " halls and country-houses. But it cannot be understood that we would wish to " imply that there are still collections of good pictures to be found in this state " and position; on the contrary, we apprehend that the number of really good " pictures to be found in such modest retirement is very small, and that the major " part of these obscure collections are in their proper places; yet we believe that " there may remain many yet hidden, which, if duly restored to daylight, would " amply repay the care and trouble of searching for them Those who have been " much conversant with the works of the Old Masters, must recollect many in- " stances of such recoveries."

ADDITIONAL EDITORIAL NOTICES OF THE COLLECTION.

From the "Univercælum," of October 7, 1848.

GALLERY OF THE OLD MASTERS.

We gave a general notice of this collection some months ago; since then, it has been removed from the Society Library to the Lyceum building, on Broadway, No. 563. The paintings have been judiciously arranged, and many of them, by proper cleaning, have assumed a different aspect; especially that work attributed to Titian—its former dingy appearance has disappeared, and it is now displayed with nearly all its original truth and beauty.

The collection is the property of Mr. Gideon Nye, jr., who obtained it at great cost and under peculiar circumstances, from a family of distinction in Europe. The proprietor proposes, either by co-operation of government, or with individuals, to convert this collection into the nucleus of a permanent gallery, similar to the British Gallery in London. It has already been thrown open for the use of artists. Beside the paintings, several hundred of the best specimens of engravings, after the most eminent masters, neatly framed, have been added to the collection. Thus we have the original pictures from many eminent artists, and engravings from the works of others, by which a very correct idea may be obtained relative to the state of Art in its brightest periods. From a critical examination of the collection at large, and an analysis of some of the most conspicuous works, we are satisfied that the permanent establishment of this collection would be more available in erecting a high standard of taste in Art, than our modern pictures. We think an impetus would be given, that would develope resources of talent which are now unknown to exist.

There is already much interest among artists, connoisseurs, and also with the government at Washington, in reference to the proposition suggested by the proprietor. We propose offering a review of the exhibition, more in detail than our previous notice.

Criticisms on Works of Art are seldom just. They usually exhibit a patronising air, and are distinguished for extravagant praise or indiscriminate censure, either and all of which is against the subject, as well as injurious to Art. Our standard by which to test the truth and perfection of all artistic productions, is their proximity to that most perfect and natural condition which we call Unity; involving and embracing the existence and arrangement of all the principles and details which are necessary to a perfect whole. The opinions of Captain Payne, in the proprietor's circular, and also the poetic effusions of Clericus, tend to create, in the minds of those persons unacquainted with Art, an incorrect idea of the works referred to. Clericus is complimentary, while Captain P. decides upon their originality, and estimates their value merely as a marketable commodity. A true Work of Art will correspond to some truth in nature, varying in character as the perception of the artist is more or less perfect. Thus the grandest display of nature is the sublimest lesson and teacher of the true artist. By tracing her operations he is enabled to form the basis, and combine the elements of his own

creations. And inasmuch as the harmonious operations of nature depend on a just and perfect distribution of parts, and a right condition of the whole, so must his work, to be in a degree perfect, correspond to the divine original.

In the present collection, the "Martyrdom of Saint Lawrence," by Titian, presents a nearer approach to the breadth and general characteristics of nature than any other production. The first impression of this picture is not usually favorable (especially if one be not familiar with the manner of the painter), chiefly from the sudden contrast experienced by the eye, between strong daylight and the profound darkness of the painting, which represents night illuminated by the flambeau, and a supernatural star, whose beams of hope throw a mild, soft light on the figure of the martyred saint. After the eye becomes accommodated to the painting, an indescribable sensation of pleasure is felt; it is that which is experienced when we behold a real scene of interest, with tangible objects interspersed. In most other works, however well executed in other respects, we know and feel they are but pictures—we see they are but "painted cloths;" but, in this work, the illusion is so complete as almost to cheat our very senses—the canvas or ground is never thought of. The all-powerful, penetrating light is graduated from the centre of the composition into the remotest recesses. All is low, deep, full and rich, yet nothing black.* The eye passes from figure to figure, while the mind is impressed that the space and the atmosphere are real. This magic-like effect is the result of the most profound knowledge of the laws of light and shade, in art termed *chiaro-oscuro*, and in this department Titian stood without a rival. This truth of effect causes every object in the composition to occupy its true position—nothing is out of place—each part has a specific locality and purpose, which it truly fills; hence, in the clare-obscure, all objects are blended into unity. Viewing the design in reference to these qualities, it stands a master production, from a genius of the highest order.

Color, being an effect of light and shade, it must correspond in truth, and here it partakes of the solemnity of midnight, with the richest combination of local hues. In composition, the figures are grouped with an effect and dignity of action truly in character with the affecting scene. The drawing is firm and decided—every boundary has the clear, sharp outline of nature, and every line has a distinct meaning. In expression, it almost approaches the height which it occupies in *chiaro-oscuro*. The same unity which characterized the effect may be observed in the expression. Every person seems engaged in connection with the grand ideas of the subject, and even the horses express, in their countenances, a degree of sympathy, and appear sensible of the heart-rending scene which is being enacted. The hand of time has evidently changed the *picture* somewhat, and the detestable trade of *picture*-renovating has begun its work of ruin. Considered as a whole, we have rarely seen a Work of Art with so many real excellencies and so few decided faults.†

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* In painting, by a skillful use of colours, any dark recess or cave may be represented, conveying an idea of intervening atmosphere and light with such an intensity of depth, that the blackest pigment, when touched on it, will make a light spot.

† It is difficult to discover in what respect this picture has suffered from time or otherwise.

From the Literary World, Nov. 13.

Mr. Nyr's collection of the works of the Old Masters is as agreeable a resort for an hour or two in the morning, as our friends visiting the city are likely to find in Broadway. It is exhibited at the Lyceum Buildings, near the site of Niblo's Garden; is quietly abstracted from the din of the street, while the appliances of comfort in noiseless attendance, and revolving chairs, turning round from Murillo to Rubens, or stopping half-way at a sentimentality from Greuze, offer an ideal of comfort, mental and bodily, to the over-wearied brain and nerves of a business New-Yorker. Resorts of this nature are not appreciated as they should be. A morning's visit to an artist's studio, or a collection of Works of Art, is not merely a luxury, but a means of health and well being. The culture of the imagination is not half understood among us, as a source of the most constant, refining and profitable enjoyment. Among Mr. Nye's Old Masters will be found the best school for its exercise, in a study of character which embraces the angelic purity of the Virgin Mother by Murillo, and the contrasted earthiness in the fulness of animal life of Rubens. There are a variety of portraits, landscapes, historical subjects, with a fine collection of engravings, exhibited to advantage in the gallery.

From the Day-Book, of Oct. 14.

The splendid collection of "Paintings by the Old Masters" of the Art, at the Lyceum Building, No. 563 Broadway, has been hitherto repeatedly noticed in the *Day-Book*, and deserves all the admiration and praise which have been bestowed upon it. Such pictures as "Lot and his Daughters," said to be by Rubens, the "Martyrdom of St. Lawrence," said to be by Titian, "La Fornarina," by Giulio Romano, the "Flight into Egypt," and many others in this collection, give an American a new and higher idea of the capabilities of the pictorial art than is ordinarily acquired without viewing the wonders of European Galleries. It is gratifying to observe that public attention has been at length so far attracted to this valuable collection, that it seems likely to become a permanent establishment here, in accordance with the purposes of its enterprising proprietor, as announced in the *Day-Book* several months since. It is now one of the few standard attractions of this kind which the city presents to persons of taste visiting it. It might be easily made the nucleus of an increasing collection of old paintings, of which so many are occasionally thrown into the market in times of European revolution and bankruptcy, when assemblages of Works of Art, from which no money could have detached one piece during a course of centuries, (like that of the Duke of Buckingham at Stowe,) are all at once broken up and sacrificed at auction.

The pictures in this gallery of the Lyceum, it should be noticed, are not for sale, but are exhibited with a view of attracting public interest to works of this character, and forming public taste so as to encourage the addition of other treasures of Art, and constitute the foundation of a permanent collection proportioned to the worth and dignity of the city.

THE

LYCEUM GALLERY

OF

PAINTINGS AND ENGRAVINGS.

You then, whose judgment the right course would steer,
Know well each *artist's* proper character,
His fable, subject, scope—
Religion, country, genius of his age:
Without all these at once before your eyes,
Cavil you may, but never criticise!—POPE.

NEW-YORK:
GEORGE F. NESBITT, STATIONER AND PRINTER,
CORNER OF WALL AND WATER-STREETS.

1849.

NOTICE.

The Proprietor desires it to be understood, that he invites the most enlightened criticism of the Pictures,—assured, as he is, that the true must be distinguished from the false, in Art, before it can attain the high position which it deserves to hold.

He believes there is no reason to doubt the correctness of this Catalogue. If there are errors, he will cheerfully accept of their correction. No one can pretend to infallibility in such matters; but he has had the assistance of a gentleman from abroad, whose judgment he has had such means of testing, as assure him of its singular accuracy; and this, with the testimony derived from documents and other sources, has enabled him to correct some previous errors and to name authoritatively, almost every important work in the Collection. In cases wherein any doubt existed, the painting has been ascribed to the *School* to which it belongs, or the authorship and School omitted. These instances are rare.

The Gallery is always free to artists to study and copy the works.

The Proprietor is sure it is unnecessary to request the best care of every visitor to protect the works from injury; but the remarkable moderation of the mob of Paris during the Revolution of February last, as shown by the following extract from the newspapers may be appropriately noticed here:—

"What an appreciation of Art was shown by the mob of Paris, "when in the Palace of the King, men intoxicated with power (not "to say with wine,) wrote upon the walls and said to each other, "with a threat of death to any who should violate it,—'*Respect the* "'*glory of the Arts.*'"

CATALOGUE.

When the Paintings are not upon Canvas, the material used is specified.

RUISDAEL, (Solomon,)—Born at Haerlem in 1616; he died "in 1670. He was a good painter of landscapes, but was, in every respect, infe- "rior to his brother Jacob."

No. 1.—A RICH LANDSCAPE AND RIVER SCENE.—This is a very good specimen of the master, in a very good state of preservation, and true to nature.

CHARDIN, (Simon,) born at Paris in 1701, and distinguished "himself as a painter of conversation pieces, which he represented with great "truth, simplicity, and beauty of finish. He is compared by his countrymen to "Gabriel Metsu."

No. 2.—AN INTERIOR WITH SEVERAL FIGURES—very pleasing and a very fine specimen of the master.

HOLBEIN, (John).—Born at Basle in 1498; he died in 1554.

No. 3.—PORTRAIT OF THE EARL OF SUFFOLK, in the time of Henry VIII—on panel.

COYPEL, (Noel,) born at Paris in 1628, was director of the French Academy at Rome in 1672. His last and best work was the Vault of the Sanctuary of Invalids. Waagen says of him: "Reminiscences of Raphael and "Poussin are skillfully applied; in his best works, the colouring is delicate, "warm and clear, the execution careful."

No. 4.—THE ANNUNCIATION, in colouring is very delicate, warm and clear, and the faces of the angels are very engaging. A good speci- men of the master.

" Holy Mary! at thy shrine
" Another pure flower blooms,
" Welcome to thee, with news divine,*
" The lily's faint perfumes;
" Proudly its stately head it rears,
" Arrayed in virgin white,
" So Truth, amid a world of tears,
" Doth shine with vestal light."—LUCY HOOPER.

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* The lily blooms about Annunciation day.

WEENINX, (John,) called the Young, born at Amsterdam in 1644. "He painted, with great ability, landscapes, animals, flowers and fruits, "but excelled in the representation of dead game and hunting scenes. He had "a surprising power of pencil, and finished with an equal degree of excel- "lence whatever he painted. The colouring of young Weeninx was true; he "had the skill to vary his touch according to every different subject, without "adhering to the style of any particular master, and his figures had as much "merit in their design and disposition as any other part of his works."

No. 5.—THE ROYAL CHILDREN.—This is a very fine speci-men of the master, whose pictures are much admired for richness of colouring.

JORDAENS, (Jaques).—Born at Antwerp, in 1594; and was in- "debted to Rubens for his knowledge in painting. His pictures are admired for "their beautiful, strong and admirable colouring; and those works which he "finished at a more advanced age are allowed not to be inferior in colouring to "Rubens. For expression and truth, Jordaens surpassed Rubens. His pencil "is always excellent, and, for a free and spirited touch, hardly any painter can "be accounted his superior."

No. 6.—THE SATYR AND MAN BLOWING HOT AND COLD.—This picture is painted in a hasty and bold style, similar to the works in general of this master. Some of his productions are very superior, and have often passed for those of Rubens.

GOOL, (John Van,) was born at the Hague in 1685. "He painted "landscapes and cattle in the manner of Paul Potter."

No. 7.—A SMALL LANDSCAPE, with cattle, &c., a pleasing picture.

BOL, (Ferdinand,)—Born at Dort in 1611; died in 1681.—"He "was a pupil of Rembrandt. His principal *forte* was portrait. As a painter of "history, he showed a good taste of composition, as well as a tolerable expres- "sion in his figures. He always adhered to the manner of Rembrandt."

No. 8.—THE PRESENTATION.—This is a remarkably well painted picture, and worthy of the pupil of so great a master. But for the figures in the back-ground, which stamp it as the work of Bol, it might pass for a Rembrandt.

DOMINICHINO, (Zampieri.)—Born at Bologna in 1581; he "died in 1641. He was a pupil in the Caracci school. One of the chief excel- "lencies of this master consisted in his landscapes; and in that style the beauty

"arising from the simple elegance of his scenery, his trees, his well broken "grounds, and, in particular, the character and expression of his figures, gained "him as much public admiration as any of his other performances."

No. 9.—A LANDSCAPE, WITH FISHERMEN, &c.—This is a very pleasing picture, in perfect preservation, and a fair specimen of this great master's talents for landscape.

FLEMISH SCHOOL.

No. 10.—PORTRAIT OF A KING, supposed to be Henry VII. —on panel.

VANDERPOOL, (Flemish School,) distinguished for painting scenes representing fire by night.

No. 11.—A VILLAGE ON FIRE AT NIGHT—on panel—a characteristic and good specimen.

RAPHAEL, (Rafaele Sanzio, or Santi,) born at Urbino in 1483.
"It is as difficult to characterize this wonderfully endowed painter as it is to "characterize Shakspeare; he takes the same rank in Art that Shakspeare takes "in literature. Standing quite alone in the versatility, as well as the greatness "of his powers—unequalled in poetical dignity, grace and expression, as in fer- "tility of invention—one is as tired of tacking epithets to his name as to that of "Shakspeare, and the 'divine,' and the 'immortal,' are words which rather ex- "press our own adoration than his desert;—add the personal qualities of the *man* "—his bright, gentle, generous spirit—his modesty, his beauty of person, his "young life crowned with glory, and his early death in the blaze of his fame, "which still shines on without dimness or eclipse, and shall do so while the "universe endures."

Extract from FUSELI'S *Lectures.*

"If, separately taken, the line of Raphael has been excelled in correctness "elegance and energy; his colour far surpassed in tone, and truth and harmony; "his masses in roundness, and his chiaro-oscuro in effect,—considered as instru- "ments of pathos, they have never been equalled; and in composition, inven- "tion, expression, and the power of telling a story, he has never been approached."

No. 12.—RAPHAEL'S AMASIA, commonly called LA FOR-NARINA—on panel—"the history of this person, to whom Raphael was attached "even to his death, is obscure, nor are we *very* clear in regard to her likenesses; "In the Tribune, at Florence, there is a portrait, inscribed with the date 1512, of "a very beautiful woman, holding the fur trimming of her mantle with her right "hand, which is said to represent her. The forms are noble and pure; the "painting is extremely fine, resembling the Venetian manner; the hand and arm "beautiful. The ornaments heightened with gold and the gold lights in the hai "are peculiar: still it has been doubted whether this picture is by Raphael, and

" whether it represents the Fornarina. At least it bears no resemblance to the " second picture of the Fornarina in the Barberini Palace in Rome, which bears " the name of Raphael on the armlet, and of the authenticity of which (particu- " larly with respect to the subject) there can hardly be a doubt. In this, the figure " is seated, and uncovered to the waist; she draws a light drapery around her; " a shawl is twisted round the head. The execution is beautiful and delicate; " although the lines are sufficiently defined; the forms are fine, and not without " beauty, but at the same time not free from an expression of coarseness and " common life. The eyes are large, dark, and full of fire, and seem to speak of " brighter days. There are some repetitions of this picture from the School of " Raphael, in Roman galleries. According to an hypothesis of Missirini, the " picture first named was painted by Sebastian del Piombo, after Michael Angelo, " and represents Vittoria Colonna, Marchesa di Pescara, the friend of Michael " Angelo."

By the following extract from *Lanzi's History of Painting*, it would appear that the original picture by Raphael had been removed from the Barberini Palace at the period of his writing,—so that the opinions expressed by artists and others, in regard to the superiority of this portrait, may thus receive confirmation.

" Above all things, he aimed at perfecting the heads, and from a letter ad- " dressed to Castiglione on the Galatea of the Palazzo Chigé, or of the Farnesina, " he discovers how intent he was to select the best models of nature, and to per- " fect them in his own mind. His own Fornarina assisted him in this object. " Her portrait by *Raphael's own hand*, was formerly in the Barberini Palace, and " it is repeated in many of his Madonnas, in the picture of St. Cecilia, in Bo- " logna, and in many female heads."

This splendid portrait belonged to the late Lord Berwick. It is nearly similar to the one in the Barberini Palace; the difference in this consisting in the want of a ring on one of the fingers. That this picture bears the strongest evidence of Raphael's pencil is every where visible to a practised eye. His delicate and spirited touches are to be seen without the aid of a glass.

Raphael finished his easel pictures exquisitely, and he had every inducement to bestow more than common care on this portrait.

The celebrated painter Fuseli, who studied the works of Raphael, and wrote upon his character and manner of painting, says:—" The strokes of his pen or " pencil are themselves characteristic, following or indicating the direction and " texture or fibre of the part—flesh in their rounding, tendons in straight, and " bones in angular lines or touches."

VICTOR, or FICTOOR, (Jan,) born about 1600; he died in " 1670. He was bred in the school of Rembrandt, to whom he was, in many " respects, equal. His subjects were mostly taken from the Old Testament."

No. 13.—THE DEPARTURE OF THE PRODIGAL SON.—This is a very fine picture, painted with great force and freedom: the composition is well adapted to the subject, and it would be difficult to find a better work of this master.

SPAGNOLETTO, (Guiseppe Ribera.)—Born at Kativa, near "Valencia, in 1589; he studied in Italy, under Michael Angelo Carravaggio. "Like that master, he painted with bold, broad lights and shadows, and gave "so great a force to his pictures, that the works of most other artists, when "placed next them, appear comparatively weak and feeble in their effect."

No. 14.—THE ANGEL APPEARING TO THE SHEPHERDS. —This is a good specimen of the master, beautifully painted, and in fine preservation.*

SOLIMENA, (Fanqesco,) born near Naples in 1657. His figures "are elegant, correct and graceful; his pencil is soft and spirited, and his dra- "peries are broad and nobly disposed. His skies, grounds, and trees, have an "admirable tint; and in his colouring, tenderness and force are harmoniously "united. His taste was exquisite, his composition rich, and his imagination "lively, fruitful, and elevated."

Nos. 15 and 34.—JUDGMENT AND MARTYRDOM.—These two pictures are well conceived and executed, and the colouring is good.

NEER, (Arnold Vander).—Born at Amsterdam in 1619; he died "in 1683. "This admirable painter is well known to conneisseurs by a pecu- "liarity of style and the transparency of his landscapes. His subjects are vil- "lages, or the huts of fishermen on the banks of rivers and canals, by moonlight, "which are finished with remarkable neatness. His touch is extremely light, "free and clear, and his imitation of nature true—particularly in the lustre of his "skies about the moon, and its reflected beams on the surface of the water. His "figures are well designed."

No. 16.—A RIVER SCENE, BY MOONLIGHT—on panel. This picture is a perfect gem, and it would be difficult to point out a finer specimen of this master in any European collection. It is in the highest possible state of preservation, and is, consequently inestimable. *Another by this master is No.* **36.**

REMBRANDT, (Van Ryn).—Born near Leyden in 1606; he died in 1674. "He formed his own manner entirely, by studying and imitating "nature, which he copied in its most simple dress, without any attention to ele- "gance of choice. But though it was not his talent to select what was most "beautiful or graceful, yet he had an amazing power in representing every ob- "ject with such truth, force and life, as nothing but nature itself can equal. For "further particulars, *vide* 'Pilkington's Dictionary of Painters.'"

No. 17.—A BATTLE SCENE—on panel—this is an extraordi- nary specimen of the skill of this great master. Time has injured it a little, but there is sufficient left for admiration and wonder. The principal figure represents the artist.

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* This picture belongs to the estate of the late Henry Breevort, Esq.

NEEFS (Peter), called the Old.—Born at Antwerp in 1570; he "died in 1651. He painted the interior views of convents and churches. He "was thoroughly skilled in perspective, and described the rich decorations, and "every architectural order, with such neatness of pencilling, truth and patience, "as render them objects of wonder rather than imitation."

No. 18.—INTERIOR OF A CHURCH—on panel—a highly-finished gem, and in a perfect state of preservation.

DOW, or DOV, (Gerhard).—Born at Leyden in 1613; he died "1674.—He was a pupil of Rembrandt's for three years, after which he studied "from nature. He learned from Rembrandt the true principles of colouring, and "obtained a complete knowledge of the chiaro-oscuro, to which he added a deli-"cacy of pencil, and a patience in working up his colours to the highest degree "of neatness, superior to any other master. But though his manner appears so "different from that of his master, yet it was to Rembrandt alone that he owed "his excellence in colouring, by which he triumphed over all the artists of his "time. His pictures are usually of a small size, with figures so exquisitely "touched, transparent and delicate, as to excite both astonishment and pleasure."

No. 19.—A WOMAN AT A WINDOW, EMPTYING A PITCHER.—on panel—This is a very fine picture, and the more valuable from its being less elaborately finished than his works in general, and which, at first sight, gives it the appearance of a Metzu, the pupil who surpassed his master.

ROTHENHAMER, (John,)—born at Munich in 1564; went to "Rome, and from thence to Venice, where he made Tintoretto his model, not "only in colouring, but in taste of design and the manner of disposing his figures. "His small pieces on copper were in the greatest esteem, being remarkable for "the rich colouring, which he adopted after his studies in the Venetian school."

No. 20.—THE FLIGHT INTO EGYPT.—A small picture on copper—characteristic, and very fine in colouring.

METZU (Gabriel)—Born at Leyden in 1615; he died in 1658. "He was a pupil of Gerard Dow and of Mieris. His works are of the highest "order of merit, are very scarce, and, consequently, of high price. He sur-"passed his masters, and there is a remarkable difference in the touch and pen-"cilling, which readily distinguishes the works of those painters from the labour "of Metzu. He had generally much exactness in his drawing—such nature, truth "of and delicacy in his design and pencil, that his pictures are in universal es-"teem. His subjects were usually from low life, but were designed after nature. "He composed well, and finished with neatness. He bestowed much time on "his pictures, which has occasioned their scarcity."

No. 21.—A COTTAGE AND FIGURES.—This is an extraordi-nary fine specimen, and in a perfect state of preservation. The galleries of the Louvre and Munich do not possess a finer picture by this master.

H. W. SCHWTAKHARD, 1783, (Flemish School.)

No. 22.—A WINTER SCENE—on panel.—True to nature, and beautifully executed.

LUCA PENNI, born at Florence in 1500—brother of Giovanni, the favourite of Raphael, and one of Raphael's pupils himself.

No. 23.—A PORTRAIT OF A PERSON OF DIGNITY, with two attendants, supposed to be one of the Medici. This is a good specimen of the master.

PARMIGIANO, or, more properly, Parmigianino, (Francesco "Mazzuoli,) born at Parma in 1503. The most celebrated of the followers and "imitators of Correggio. He sometimes rose to grandeur, and grace was his cha- "racteristic. He had a truly fine and admirable genius; his invention was "ready, and his taste of design very learned, yet there is rather too much of man- "ner in it; but he had a peculiar talent in giving beauty, elegance, grace, and "sweetness to his figures. His carnations receive a remarkable lustre from the "yellow and green draperies near them, which he generally used. An unusual "lengthiness in the forms was another characteristic."

No. 25.—THE ADORATION OF THE SHEPHERDS.—A composition of eight figures. The Virgin is seated in the Temple with the Infant Christ in her arms; the Shepherds have brought a lamb and a basket of eggs, which one of them is presenting in an attitude and with a gesture of adoration. Behind, another, supported by a staff, reaches over to gaze on the Saviour; and a third stoops from behind for the same purpose. Behind, on the right, two angels, one holding the white lily; seated on the right of the Virgin is Joseph. This large Picture is, in most respects, a fine specimen of the master.

LEYDEN, (Lucas Van.)—This ancient artist was born at Ley- "den, in 1404. He painted in oil, in distemper and on glass. He died in 1508. "His pictures are highly finished, but partake of the stiffness of the old Flemish "school."

No. 26.—THE VIRGIN AND CHILD—on metal—this is a fair specimen of the master, and in very good preservation.

FRA BARTOLOMEO DI SANTO MARCO—born near Florence "in 1469—he died, in the Convent of St. Marc, in 1517. This celebrated painter "first studied under Roselli; in 1504, Raphael became acquainted with him, and

" received from him instructions in colouring; for which, in return, he gave him " lessons in perspective. After this, Bartolomeo went to Rome, where he was " forcibly struck by the works of Michael Angelo and Raphael. On his return to " Florence, he executed several noble pictures. His design approximated to that " of Raphael, and he was even superior to that divine master in boldness of relief " and strength of colouring.

" He is distinguished by the tender, serious and deeply religious feeling which " he imparted to his Saints and Madonnas, (subjects to which he generally con- " fined himself,) and he is also remarkable for his depth and harmony of colour- " ing, which is soft, transparent and rather dark in tone. The mingled sweetness " and solemnity he could impart to sacred subjects, are demonstrated in the pic- " ture here."

A passage from Barry's Lectures.—" What makes this matter still more incon- " trovertible, is the force, relievo and beautiful mellow colouring which, at the " very same time Fra Bartolomeo also adopted from Leonardo da Vinci."

From Lectures of Fuseli.—" He was the true master of Raphael, whom his tui- " tion weaned from the meanness of Perugino, and prepared for the mighty style " of Michael Angelo."

No. 27—THE NATIVITY—on panel.—This is a very fine pic- ture by this great master, and not much inferior to the one in the gallery at Munich, (a Virgin and a Child) which is, without any exception, the finest picture in that noble gallery. His works are *very scarce* and *highly prized*. In the sale of the late Mr. Coesvelt's pictures, the Fra Bartolomeo sold for 6000 guineas.

TERBURG, (Gerard).—Born at Zwoll in 1608; he died in 1681. " The subjects which he generally painted were conversations, persons engaged " at different games, and domestic incidents, &c.—all copied from nature, but " without that embellishment which is the result of elegance of choice. He " finished his pictures highly, with a light and agreeable touch. His colouring " is lively and transparent, and he shows a skillful management of the chiaro " oscuro. He was remarkable for introducing white satin in his compositions. " His celebrated picture of the Congress of Munster, which belonged to the " Duchess de Berri, was sold at auction to Count Demidoff for 40,000 francs."

No. 28.—A CAROUSAL.—This is a very highly finished picture, and in the most perfect state of preservation, and would form a pendant to the picture above alluded to.

No. 29.—A SMALL LANDSCAPE—(Flemish.)

MIERIS (Francis), the Old.—Born at Leyden in 1635; he died " in 1681. He was a pupil of Gerard Dow, and surpassed all his companions. His " touch was delicate, and his colouring more clear than Gerard Dow's. His " touch was more animated, and his pictures have more freshness and force. " His manner of painting silks, stuffs, or carpets, was so singular, that the differ- " ent kinds and fabric of any of them might easily be distinguished. His pic-

" tures are very scarce and very dear. Besides portraits, his general subjects " were conversations, &c. The celebrated picture, by this master, of a Girl " holding a Candle in her Hand, in the gallery at Florence, is considered *inesti-* " *mable.*"

No. 30.—A PORTRAIT (supposed to be of this Artist).—A very pleasing style of portrait painting. This picture is highly finished, and in fine preservation. *Another by this master is No.* 45.

VAN BRUSSEL, (Flemish.)

No. 31.—A FLOWER PIECE, beautifully executed—on panel.

STEEN, (John.)—Born at Leyden, in 1638.—A great painter for " the animation and expression of his figures. His touch is light, easy and free, " and his colouring lively and natural."

No. 32.—THE LESSON IN MUSIC.—This is a very pleasing and highly-finished picture. This artist has represented himself in this picture. *Another by him is No.* 66.

ITALIAN SCHOOL.

No. 33.—THE HOLY FAMILY, AND ST. JOHN.—There is good colouring in this picture.

SOLIMENA.

No. 34.—MARTYRDOM—companion to No. 15.

POUSSIN, (Nicoli).—Born in Normandy in 1594. His family " was originally noble. He spent the most of his time in Rome. In perspective " and architecture he was perfectly accomplished; and this enabled him to give " a captivating air of grandeur to his landscapes, the scenes and situations of " which were highly pleasing, and received peculiar beauty from the novelty of " the objects introduced, the variety of the trees, buildings and other ornaments. " The airs and attitudes of his figures are generally beautiful, though not always " graceful. The colouring of Poussin did not correspond with his other powers; " it is cold, feeble and hard."

No. 35.—THE DEATH OF ADONIS.—Notwithstanding this fine composition has suffered by injudicious cleaning, there is sufficient left to attract the attention of the connoisseur. Had this picture been in a perfect state, it would have been worthy of a prominent place in the finest gallery in Europe.

NEER, (Arnold Vander.)

No. 36.—A MOONLIGHT AND CONFLAGRATION—on panel —this is also a gem, and nearly equal to the one already noticed—No. 16.

TULDEN (Theodore Van).—Born at Bois-le-Duc, in 1607; he "died in 1676. He was a distinguished pupil of Rubens, who soon discerned "his talents, and employed him on the grand works at the Luxembourg Gallery. "His great excellence appeared in his historical compositions. These are en- "tirely in the style of Rubens, and are extremely similar, as well in respect to the "ideas as the colouring—nor are they much inferior to him. This painter was re- "markable for painting in small, as well as in large. He had a thorough know- "ledge of the chiaro-oscuro. In his drawing, he was less correct than his master."

No. 37.—THE SLAUGHTER OF THE INNOCENTS—a copy after Rubens—on panel. This is a fine specimen of the master, and might be taken for the work of Rubens, except by the most experienced eye. The drawing and colouring are faultless, and, from the high state of preservation of this picture, it will prove a useful study to the artist.

DOLCI, (Carlo).—Born at Florence, in 1616. "He limited himself "to the confined circle of Madonnas and Saints, and in these subjects has dis- "played a peculiar gentleness, grace and delicacy. His pencil was tender, his "touch inexpressively neat, and his colouring transparent—though he has often "been censured for the excessive labour bestowed on his pictures, and for giving "his carnations more the appearance of ivory than the look of flesh."

No. 38.—A MADONNA.—This is a highly finished and fine spe- cimen of this favourite master.

BORGOGNONE—(a Frenchman, whose name was Jacques "Courtoise). Born in Burgundy, in 1621. Spent the most of his life in Italy, "where he became intimate with Guido and Albani. A celebrated painter of "battle-pieces. His works are bold and free: the colour is laid on in masses, but "is sometimes rather too red. His drawing was far from faultless, whilst his "composition is often masterly."

No. 39.—A LANDSCAPE, with an extended battle scene filling the foreground and left, where the sky is lit up with a lurid light over a walled city—on the right and in the distance an extensive castellated fortification, covering the summit of a hill.*

SCHOOL OF RAPHAEL.

No. 40.—THE VIRGIN, INFANT CHRIST AND ST. JOHN— on panel—the back-ground on the left, a landscape, with some buildings in the distance.

ZUCARELLI, (Francesco).—Born at Florence, in 1710. At the "outset of his career he applied himself to historical painting: but afterwards con- "fined his practice to landscape, in which he attained a beautiful manner, both of "composition and execution. He came to England in 1752."

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* This may be thought an inferior work of this master, or by an imitator.

No. 41.—A LANDSCAPE—representing an Italian summer retreat on the margin of a lake. This is a pleasing picture, but has suffered from time.

HALS, (Frank).—Born at Mechlin, in 1584. An excellent por- "trait painter, contemporary with Vandyck. He had a lively and prompt genius, "and applied himself diligently to the study of nature, as well as to the true prin- "ciples of his art, in regard to colouring and penciling."

No. 42.—AN INTERIOR WITH FOUR FIGURES.—This is full of life and vigorously painted, and may be considered a fine specimen of the master.

STAEVARTS or Stevers, (Palamades,) though considered of "the Dutch School, born at London in 1607. He excelled in representing en- "campments, battles of horse and foot, robbers, the plundering of villages, and "country fairs. His compositions are full of spirit, and well disposed; nature "is closely imitated and truly represented; the distances are justly observed, "and the figures well proportioned, though in the Flemish taste. His skies are "clear; his pencil is free and neat; and his pictures are distinguished by a re- "markable transparence of colouring. But they are very scarce, as he died "young."

No. 43.—THE HORSE FAIR—on panel. **This is a very good** picture, and exhibits the excellent characteristics of the master.

HUGHTENBURGH, (Jan Van,) born at Haerlem in 1646.— "Visited Italy. Was employed by Prince Eugene to paint the battles and sieges "in which he and the Duke of Marlborough had commanded in conjunction. "He had an elegant taste of composition and design; he studied nature accu- "rately, and not only gave correctness to his figures and cattle, but the expres- "ion, action, motion, and attitudes that best suited every character and every "object. His skies are lucid and pleasing; he managed the chiaro-oscuro with "extraordinary skill; and he is justly esteemed one of the best battle painters of "his age."

No. 44—A BATTLE SCENE.—This is a very good picture, and may be considered a capital work of this master. *Another by this master is No. 67.*

MIERIS, (Francis,)—Copy of a Picture by G. Dow.

No. 45.—A LADY AT HER TOILETTE—on panel.—**This is a** good specimen of this master's talent, and there can be no question that it is equal, if not superior, to the original. *Another by this master is No. 30.*

FLEMISH SCHOOL.

No. 46.—PORTRAIT OF A GENTLEMAN IN A WIG—on panel. This is a highly finished and well executed picture. It is a perfect gem.

PATER, (John Baptist.)—Born at Valenciennes, in 1695, and "was the pupil of Watteau. He became, like his master, an excellent colourist."

No. 47—A MASQUERADING SCENE.—Ten figures in the foreground: a good specimen in the style of his master, Watteau.

TENIERS, (David the Younger,) born at Antwerp, in 1610. "The class of subjects which Teniers studied, and in which he excelled—the "merry-making of boors, village fairs, grotesque scenes of common life, &c., "become elevated and precious in our estimation, from the consummate skill "with which he treated them, the humorous incident, and the variety of cha- "racter he introduced into them, and the unequalled delicacy and elegance of "the execution. He was himself an accomplished gentleman, living in affluent "circumstances, yet seems to have entered into all the jollity and vulgarity of "plebeian and peasant life with as much zest as intelligence"

No. 48.—AN INTERIOR WITH MANY FIGURES—on panel— by an imitator of Teniers.

LANCE, (Michel,) born at Rome, in 1613. His talent lay in the "representation of flowers, fruits and animals."

No. 49.—A FRUIT AND FLOWER PIECE—on panel—well painted and true to nature.

FRENCH SCHOOL.

No. 50.—"THE SALVATOR MUNDI."—The young Christ with one hand on a globe, the other raised with a gesture of teaching.

FRENCH SCHOOL.

No. 51—INTERIOR—mate to No. 64. Two cleverly painted interiors.

MILANESE SCHOOL.

No. 52.—VIRGIN AND CHILD.—This is a highly-finished pic- ture, and in good preservation, but it possesses little merit as a work of Art.

FLEMISH SCHOOL.

No. 53.—PORTRAIT OF A LADY—on panel—in the full dress of the time. A well painted picture.

PANNINI, (Giampolo,) born in Italy, in 1691. "An admirable "painter of architecture and perspective, in which he introduced figures and "other accessories with great taste and skill."

Nos. 54 and 60, two finished sketches of Ruins.

GUIDO RENI.—Born at Bologna, in 1574; he died in 1642.— "He was a pupil in the Caracci school, and the most celebrated, with the excep- "tion of Domenichino; he finally adopted a style of his own. The tender, the "pathetic and the devout were the characters in which he excelled, and are those "which not only distinguish him from every other painter, but almost give him "precedence of all. His pencil was light, his touch free, but delicate, and "though he labored his pictures highly, he generally gave some bold strokes "to his work, in order to conceal the toil and time he had bestowed upon it. "His early works are the best."

No. 55.—AN ECCO HOMO—on metal.—This is a well executed and finished sketch, very fine in expression.

MURILLO, (Bartolome—Esteban,) born at Seville, in 1613.— "Next to Valasquez, the greatest of the Spanish school—by many preferred be- "fore him; belonging, however, decidedly to that class of painters distinguished "as the *naturalists*, in contrast with the *idealists*, and standing at the head of "the former, as Raphael does at the head of the latter. His success never led him "to be careless of his reputation; he gradually perfected his manner, by giving "more boldness to his pencil, and without abandoning that sweetness in his colour- "ing which distinguished him from all his rivals, increasing its strength and giving "greater freedom to his touch. The cold, gray tints of his back-grounds serve to "give full value to the mellow colour of his principal figures; and in the painting "of flesh, as such, he never was excelled."

No. 56.—THE FLIGHT INTO EGYPT.—This large picture is in the best period of this celebrated master. It is in a fine state of preservation, and may be classed with any of his great works in Europe.

It is a composition of eight figures—the Virgin Mother is mounted on the ass, with the Infant Christ sitting on her right knee; Joseph follows on foot, with a staff, at the side of the animal, with a look and gesture expressive of the confidence he feels in the guidance and protection of the angel. Above are three protecting angels, hovering under the leaves of a palm-tree, with looks of sweet and tender interest; the desert is visible in the distance. This picture, in grandeur of composition and tone of colouring, is equal to any production of this master, and it is worth from *seven to eight thousand guineas*—the estimate of which is founded on the following data, viz:—the two Murillos, belonging to the Duke of Sutherland, cost twenty thousand guineas—neither of which surpass this picture in excellence.

The one purchased last year from the Soult collection, by Mr George Tomline, M. P., cost *ten thousand guineas;* and he had been ten years endeavoring to obtain this picture!—"The Pool of Bethesda."

The one which belonged to the Saltmarsh collection—"The Nativity"—and which is not to be compared with this picture, either in colour or preservation, cost *four thousand guineas*, and is now in the possession of the Marquis of Hertford.

N. B.—The following Sonnet having been written on this picture by an amateur and clergyman, it has been deemed worthy of insertion at the close of this article:

SONNET

On the Picture by Murillo, at the Gallery of the Old Masters, No. 563 Broadway.

The Flight into Egypt.

HAIL! holy group! wending with weary feet,
Yet led of Heaven, along the desert road:
The Virgin Mother, with the Infant God!
She, with a look so sad, yet calmly sweet—
The hand outstretched, half-reverence, half-caress—
The deep, forecasting eyes, bent o'er his face,
As if the wond'rous future she could trace
Clear written there: He, full of tenderness,
The Saviour imaged in the yearning child.
Still by their side the faithful Joseph fares:
And seems the beast, with patient step and mild,
As conscious of the sacred load he bears.—
So speed they, while the guardian host above
Beckon them on, with wings of hovering love.

(*Signed*) CLERICUS.

Extract from a Letter of WASHINGTON IRVING, Esq., *respecting the same Painting.*

"I recollect being generally very well pleased; but the only painting, at this "distance of time, which remains strongly impressed on my recollection, is the "'Flight into Egypt.' This I considered an original Murillo, and one in his best "manner; and I was the more struck by it from having, during my two residences "in Spain, become extremely fond of the works of that master." *Another by this master is No.* 70.

SCHOOL OF GUIDO.—See No. 55.

No. 57.—THE INFANT CHRIST SLEEPING—holding in his hand a pale red rose. The Virgin standing behind, gazing on her child. On the other side, kneeling in adoration, a female saint, her hands pierced, symbolical of the crucifixion, and behind her the white lily. In the back-ground, St. Joseph.

CARACCI, (Ludovico).—Born at Bologna, in 1560; he died in 1609. "He studied the works of Titian, Correggio, &c., and may be considered "the chief founder of the Caracci school—the happy effect of which institution "has been proved by the number of great artists who were formed therein. If "he had less fire in his compositions than Annibale or Agostino, he surpassed "them in grace, grandeur and sweetness. In religious subjects, particularly, he "excelled them both; and, after the manner of Correggio, he gave a wonderful "grace to his Madonnas. Simplicity and elegance distinguished all his designs, "and his general composition is sublime.

"To a modest style of form, to a simplicity eminently fitted for those subjects "of religious gravity which his taste preferred, he joined that solemnity of hue, "that sober twilight, the air of cloistered meditation, which you have so often "heard recommended as the proper tone of historic colour."—*Fuseli's Lecture.*

No. 58.—THE MARRIAGE OF ST. CATHERINE. This is a capital work of this great master—sublime in composition and chaste in colour. The little angels above might be taken for the pencil of Correggio. A carved frame of such extraordinary splendor is rarely to be met with; and, in this instance, the picture is worthy of the frame.

FLEMISH SCHOOL.

No. 59.—PORTRAIT OF A LADY—on panel. A very fine picture, worthy of any master.

PANNINI.

No. 60.—CLASSICAL RUINS, &c.—companion to No. 54.

VAN DYCK, (Sir Anthony,) born at Antwerp, in 1598. "He "went to Italy by the advice of Rubens, with whom he studied. He stopped "Genoa, where he painted many excellent portraits. From thence he went to "Venice, where he so deeply imbibed the tints of Titian, that he is allowed to "approach nearer to the carnations of that master than even Rubens. He re- "turned to Antwerp, and was invited to England by the King, where he spent the "most of his life. Though he shone in historical composition, his strength lay in "portrait. He gave an inexpressible grace to his heads, he showed abundant va- "riety in the airs, and in some of them the character was even sublime; and as "to his expression, it was inimitable, the very soul of the person represented being, "as it were, visible in the picture. In several parts of painting he has ever been "acknowledged to surpass his master; his touch is more delicate, his ideas are "more graceful, and his expression is more true. Had he been employed in his- "tory as much as in portrait, he might have equalled Rubens in design, sur- "passing him, as he did, in the delicacy and sweetness of his tints. In many of "the portraits of his earlier time, he is allowed to be equal even to Titian, and su- "perior to all others. In his sitters he saw all that was dignified, graceful, and "agreeable, and communicated it to the canvas, with a felicity so rare in art, that "he has been named the King of portrait painters."

No. 61.—PORTRAIT OF A PRINCE—in Armour. This is a fine specimen of this master: it makes "the chivalrous elegance of Van Dyck," of which we read, a reality to us; and the richness of the carnations and delicacy of the tints are above all praise.

No. 62.—ADORATION OF THE MAGI. This is a grand composition, and, for brilliancy of colouring and penciling, may be classed amongst the great works of this great master.

GUERCINO—or Giovanni Francesco Barbieri—born at Cento, "near Ferrara, in 1590. He had three manners, neither of which resemble the "style of the Carracci, although it is said he studied in their school. His second

" and best manner was compounded of the Roman, Venetian, and Bolognese " schools, blended, however, with somewhat of Carravaggio's bold opposition of " light and shade. He received the honor of knighthood from the Duke of Man- " tua, and acquired great riches by his profession, but bestowed them liberally in " acts of charity, building of chapels, and founding of hospitals."

NO. 63.—THE VIRGIN, with the Infant Christ in her arms. The child very fine.

FRENCH SCHOOL.

No. 64.—AN INTERIOR—companion to No. 51.

SCHRIECK, (Otho Marseus,) born in 1613. "An excellent "painter of plants, birds, reptiles, and similar subjects. There is a work of the "kind by him in the Berlin Museum."

No. 65.—THE LAIR OF THE SERPENTS. This is a wonderful specimen of truth and nature; the serpents in the gloom of their lair, and the charmed birds and other accessories, are the work of a perfect master.

STEEN, (Jan).

No. 66.—PETER DENYING CHRIST. This is a well painted picture, and may be looked upon as a capital work of this master, whose portrait is represented in the group of figures near Peter. No. 32 *is another picture by this master.*

HUGTENBURGH, (John Van).

No. 67.—A BATTLE SCENE.—A very spirited specimen of the master. *Another by the same master is No.* 44.

KONINK, (Solomon.)

No. 68.—A COTTAGE WITH FIGURES—on panel—Very finely coloured and well painted.

HONDEKOETER, (Melchior.)—Born at Utrecht, in 1636; he " died in 1695. The subjects he painted were domestic fowls. He surpassed not " only his master, but all his contemporaries. His principal guide was nature, " which enabled him to give to every animal great truth, force, expression, and " life. His pencil was neat and delicate, his touch light, his colouring transpa- " rent, and the feathers of his fowls were expressed with a swelling softness that " agreeably deceived the eye of the spectator. The works of this master are in " great estimation, and generally obtain a large price.

No. 69.—A POULTRY-YARD.—This is a very good specimen of this master. The turkey-cock is finely drawn, and the boy with the mask inimitably executed.

HOOGE, (Peter de,) a Dutch artist, born in 1643. Quite unrival- "led in his peculiar style, the imitation of perspective and effects of light."

Duplicate No. 69,—AN ARTIST'S STUDIO, a characteristic picture of the early period of the master.

MURILLO.

No. 70.—THE ASCENSION OF THE VIRGIN.—This is a very interesting picture, and in every respect well executed—rich in colour and full of expression, in the second and warm manner of the master. There is a distant view of the Escurial in the back ground. *Another by Murillo is No. 56.*

RUGENDAS, (George Philip,)—born in Augsburg, in 1666. On "meeting with some of the works of Borgognone, he altered his style to paint "battles, and the skirmishes of cavalry. His principal improvement in colour- "ing was gained of Molinaro at Venice; and he also added to his knowledge by "studying the works of the great masters at Rome. He had three manners: "His third and best showed his attention to the expression, disposition, spirited "action, and attitudes of the figures, and he strove to set off his designs with a "suitable colouring."

Duplicate No. 70.—A SKIRMISH OF CAVALRY.

ENGLISH SCHOOL.

No. 71.—THE BATTLE OF LA HOGUE.

RUBENS, (Peter Paul,) born at Cologne, in 1577; was the founder of the School of Brabant. "His family was honourable, and gave him "a liberal education. He went to Italy, in the principal cities of which he re- "sided some years; and in 1605 was sent on an embassy to the Court of Spain. "He afterwards returned to Antwerp, where he married and built a splendid "mansion, which he furnished with numerous antiques and pictures. In 1620, he "was employed by Mary de Medicis to adorn the gallery of the Luxembourg. "In 1628, he was sent on a political mission to Spain, where he performed the part "of a diplomatist with as much skill as that of an artist. In 1629, he returned to "Flanders, and the same year was sent on a political mission to England, where "he was knighted.

"The extensive knowledge of Rubens in classical and polite literature, quali- "fied him to excel in allegorical and emblematical compositions. His style of "colouring is lively, glowing, and natural, his expression noble and just, and his "invention amazingly fertile. His pencil is mellow, his execution free, and his "pictures are finished in such a manner as to produce a pleasing and striking ef- "fect. He is generally allowed to have carried the art of colouring to its highest "pitch; he so thoroughly understood the chiaro-oscuro, and so judiciously ma- "naged it, that he gave the natural roundness, relief and harmony to each par-

"ticular figure, and to the whole together; and his groups were disposed with "such skill, as to attract and compel the eye of the spectator to the principal ob- "ject. His draperies are simple, but grand, broad, and well placed: and his car- "nations have the look of nature and the warmth of life. The greatest excel- "lence of Rubens appeared in his grand compositions; for as they were to be "seen at a distance, he laid on a proper *body* of colours, with uncommon free- "dom, and fixed all his tints in their proper places, never impairing their lustre "by breaking or touching them only in such a manner as to give them a lasting "force, beauty and harmony.

"He is always great when decided action, energetic power, or lively feeling "are to be expressed. A sort of light from within shines through his figures, "and they appear to be imbued with instinctive energy, and natural exultation; "the glow, if one may so say, of a material inspiration, bursts through his com- "positions, and reconciles us even to his less pleasing subjects. One may begin "by disliking Rubens, repelled by the general coarseness of his forms, the occa- "sional vulgarity of his ideas, and the florid excess of his colour; but one must "end by standing before him in ecstasy and wonder. In the multifarious crea- "tions of his pencil, embracing almost every aspect of life and nature, what "amazing versatility of power is displayed in the conception of his subjects, "what fertility of invention in their various treatment! what ardent, breathing, "blooming life! what pomp and potency of colour and light have been poured "forth on his canvas! If he painted heavy forms, he at least gave them souls, "and animated them with all his own exuberance of vitality and volition. With "regard to Rubens, there may exist a difference of *taste*, but there cannot, I "conceive be two *opinions*. We could entertain no very exalted idea of the taste "of one who could prefer Rubens to Raphael, but we should feel inclined to "compassionate those who could not understand and appreciate the former. "Pleasure, and pleasure of a most vivid kind, is necessarily shut out from such "a mind."

No. 72.—THE HOLY FAMILY, WITH ST. JOHN, ST. ELIZA-BETH AND THE LAMB.—This is an early production of this great master; nevertheless, it has great merit. The expression of Elizabeth, who seems to share the mother's joy, is very fine. *Another by Rubens is No.* 82.

WILSON, (Richard.) "This great landscape painter was born "in England, in 1714. He went to Italy, where he painted portraits, until "one of his small landscapes accidentally met the eye of Zucarelli, who "strongly advised him to follow that line only. To this circumstance is owing "the splendour diffused by his genius, not only over his native country, but even "over Italy itself, whose scenes have been the frequent subjects of his pencil. "In 1775, he returned to London. His claims to praise are grandeur in the "choice or invention of his scenes, felicity in the distribution of his lights and "shadows, freshness and harmony in his tints. His colouring was in general "vivid and natural; his touch spirited and free; his composition simple and "elegant; his lights and shadows broad and well-distributed; his middle tints "in perfect harmony; while his forms in general produced a pleasing impression.

" He has been called, but injudiciously, the English Claude; but he fell short o " Claude in sublimity, though he exhibited nature more in her real forms; and in " the effects of dewy freshness and silent evening lights, he rose above that " great master."

No. 73.—A LANDSCAPE, with a lake or tranquil river, filling the centre of it. This picture, considered in all respects, ranks with the finest productions of the master. In this master's bold style, the effect is very good, and true to nature.

TITIAN, (Tiziano Vecelli,) called DA CADORE, born in 1480, at the castle of Cadore. " He studied with Giovanni Bellini, and afterwards " with Giorgione. This glorious painter, having carried to the utmost possible " perfection the qualities cultivated by Bellini and Giorgione—i. e., the expres- " sion of life through the medium of colour—stands not only at the head of his " own school of art—the Venetian—but for the intense feeling and true imitation " of nature under every aspect, remains hitherto unsurpassed. He was alike " successful in his scenes of terror or of gaiety, and had the skill to make his " landscape illustrate the story. In the death of St. Peter, he has painted a ter- " rific wood, which gives force to the sentiment; and in his Martyrdom of St. " Lawrence, he mingles the gross and wavering glare of the torches with that " supernatural splendour which falls from above on the martyr. Of the exqui- " site colouring of Titian much has been written; artists have endeavored to " penetrate into the mystery of his light and shade, while others wonder at the " effect, and are careless about how it is produced: one class imagines that the " secret lies in the colours themselves; another avow that the sorcery arises " from the brilliant hues of the varnishes with which the paints were mingled or " overlaid; while a third imputes the deep abiding lustre to the unrivalled sleight- " of-hand which laid them on. To discover the secret, experiments have been " made, old pictures dissected, and speculations of all kinds hazarded, and it re- " mains a secret still." " Many critics have pushed their inquiries from the " artist into the peculiar character of his chiaro-oscuro. In truth, his pictures " are the best masters to direct us in the right method of colouring, but like the " ancient classics, they are equally open, and equally the subjects of commenta- " ry to all; they are only of advantage to those who are accustomed to reflect." " In the works of Titian, Venetian Art reached its zenith. The austere and " glowing force of Giorgione resolves itself in Titian into a free, open, and se- " rene beauty—a pleasing and noble idea of nature." " The elevated style of " Titian's colour, which may be said to be on a level with the generalized forms " of the antique, perhaps harmonizes best with subjects of beauty; but when " united with the simplicity of composition, and sedateness of expression, for " which he is remarkable, it sometimes confers a character of grandeur even on " his religious subjects."

From Cleghorn's Ancient and Modern Art, upon TITIAN.

"Improved as he was in design, he never acquired a thorough knowledge of the " muscles, nor did he always give ideal beauty to his contours; yet his figures pos- " sess a wonderful truth and character, and a certain senatorial dignity. He

"painted innumerable pictures, religious, classical and mythological, many of "which he repeated, not from want of genius, but from the extraordinary demand "on the part of the public to possess them.

"His pictures possess a peculiar internal light or brightness, supposed to result "from the clear or tempera grounds, and colour placed above colour, so as to pro- "duce an effect of a transparent veil."

"The style of Titian may be divided into three periods: when he copied, when "he imitated, when he strove to generalize, to elevate, or invigorate, the tones "of nature. The first is anxious and precise, the second is beautiful and volup- "tuous, the third sublime."—*Fuseli's Lecture.*

"All obstacles at length gave way to his powers and perseverance, and his lat- "ter works are not only remarkable for the most truly historic and awful tones "of colour, for a freedom and felicity of execution beyond even the great pro- "mise of his former time, but also for a picturesque boldness and sublimity of "conception, and energy of action and expression, and a learned and grand style "of design, second to none but Michael Angelo."

"The Martyrdom of San Lorenzo, painted for Philip II., is the greatest work of "his later years."—*Wornum's note.*

No. 74. THE MARTYRDOM OF St. LAWRENCE. This is a sublime picture by this giant of the Italian School, and there can be no doubt but it is one of his best Works, since it is equal to any production of Michael Angelo's, his grand Work of the Last Judgment not excepted.

The chiaro-oscuro in this picture is truly wonderful, and the effect of the whole rivets a true amateur to the spot.

To arrive at the value of this picture, it is only necessary to state that the Works of Raphael, Michael Angelo Buonarotti, Seb'n del Piombo, and Titian, are upon the same scale; therefore, the price paid by the Emperor of Russia, a few years ago, for Raphael's "Vierge de la Maison d'Alba," may be assumed as the value of this splendid work by Titian, viz: *sixteen thousand guineas.*

The picture by Sebastian del Piombo, in the National Gallery, "The Raising of Lazarus," *was valued at twenty thousand guineas, which was refused for it by* Mr. Angerstein.

SONNET

On the Picture by Titian, at the Gallery of the Old Masters, No. 563 Broadway.

Martyrdom of St. Lawrence.

'Tis midnight o'er the scene of martyrdom!
A deep, black horror broods upon the air;
Night, lit by torches, and the rudy glare
Of the enkindled pile; athwart the gloom
Pass swarthy forms, and faces terrible,
Gleaming with demon hate. It is your hour,
Ye powers of darkness. Speed the work of hell,
Bind fast the victim, feed the flame—your power
Avails not, fiends! Behold, yon dying saint;
Stretched on the irons; in his agony,
His hand upraised to Heaven, and in his eye
A light, which Titian cannot fully paint.
Christ, martyred Master, thou hast heard his prayer,
And the calm strength of suffering faith is there.

(Signed) Clericus.

"NEW-YORK, 23d August, 1848.

MR. GIDEON NYE—*Dear Sir*:—In answer to your request to write you my "impressions of the picture attributed to Titian, in your catalogue, I freely say, "that I was struck from the first with the work as an original Titian, and my "frequent examinations of it since have quite confirmed me in this belief. Of "its *merits*, it is here unnecessary and impossible to speak. I find *enough* to "admire and study in it;—it is with respect to its *originality* that I suppose you "wish vouchers, as the fact of the *composition* being Titian's, is of course too "well known to admit of doubt.

"And I should say there can be no question on this point. The peculiar man-"ner of execution and the *quality* (as a substance) of Titian's works, preclude "the idea of its being a copy, to almost any intelligent observer of old pictures; "and to those intimately acquainted with Titian's paintings, it is the more im-"possible, inasmuch as they believe this singular *quality* of his colours never to "have been approached by either ancient or modern imitators.

"There are also internal evidences in the work, of the strongest character, "which to *me* are satisfactory, but which cannot be set forth here; indeed they "would be quite inconclusive, except to those who have studied this master *con* "*amore*.

"In conclusion, I am only surprised how this work came *here*, and though an "authentic history of the picture could not increase my belief in its originality, I "believe a definite account of the whole gallery would do a great deal to give "them credit with the *public*, who have a feverish suspicion of the "Old Mas-"ters."

Very Respectfully, yours, &c. &c.

"(Signed) HENRY PETERS GRAY."

NOTE.—Mr. Gray, having studied Titian for some time in Europe, his opinion is considered of the highest value by his fellow artists and others who are acquainted with him; and it is a satisfaction to state here, that since Mr. Gray's letter was written, another artist has discovered the name of Titian upon the picture, the existence of which was unknown to the proprietor. This signature of the great master is of value, considering the circumstances of its discovery, although it is not required by connoisseurs like Captain Payne, Mr. Gray, and some others whose written testimony has not been sought.

This picture, or a similar repetition of it, is described in Northcote's Life of Titian, as follows:

"He also painted for the Crutched-Friars in Venice, at the altar of St. Loren-"zo, the martyrdom of that saint. In the back-ground is a house filled with "figures; the saint is stretched on the gridiron, under which is a great fire, "and round it those who supply it with fuel; and as he has made it a night-"scene, two of the attendants have flambeaux in their hands, which give light "where it would not be given by the fire under the grate, though it is there ex-"ceedingly bright. There is also a stream of light or glory from Heaven, which "breaks through the clouds and conquers the light of the fire or the flambeaux "over the saint and all the other principal figures. The figures which are in the "distance are illuminated by lamps placed near them. In short, the whole pic-"ture is conducted with consummate art, ingenuity, and judgment; and is cer-"tainly one of the most extraordinary works ever painted by Titian.

"Mr. Fuseli, speaking of the management of light, gives examples from two "pictures of Titian. He says, 'the best instances of the advantages gained by "'the superinduction of artificial light, appear to be the Pietro Martire and the "'Saint Lorenzo of Titian; if selection can be made from the works of a mas-"'ter, where to count is to choose. In the first, the stern light of evening, far "'advanced in the back-ground, is commanded by the celestial emanation burst-"'ing from above, wrapping the summit in splendour, and diffusing itself in rays "'more or less devious over the scenery. The subject of Saint Lorenzo, a noc-"'turnal scene, admits light from two sources—the fire beneath the Saint and a "'raised torch; but receives its principal splendour from the aërial reflex of the "'vision on high, which sheds its mitigating ray on the Martyr.'"

The similar one painted for Philip II. of Spain, as follows:

"The Scourging of Christ, sent to the Queen of Portugal, was a most admirable "painting, the figures rather less than life: but he surpassed himself in the picture "of the Martyrdom of St. Lorenzo, done for Philip the Second, of which he pre-"sented a duplicate with numerous alterations to the church de' Crocicchieri at "Venice."

By the following extract from Dr. Kugler's *History of Painting*, it will be seen that he places the Martyrdom of St. Lawrence above the *Pietro Martire*, and that the one at the Church of the Jesuits, when he saw it, had been much injured:—

"Titian excels in those subjects in which the external repose of the figures "affords an opportunity for the development of his peculiar excellence. Even in "the assumption and entombment above mentioned, this is observable, but it is "less so in those more rare works in which an animated action is necessary. "Such subjects are foreign to his nature, and the constraint is evident. This con-"strained, almost mannered, character, is apparent in his large painting of the St. "Pietro Martire in S. Giovanni e Paolo in Venice; and again in the Christ crown-"ed with Thorns, in Paris. Yet the Martyrdom of St. Lorenzo, in the church of "the Jesuits in Venice, which belongs to this class, has great beauties. Unfortu-"nately, this last picture, as well as the S. Pietro Martire, has been much injured."

ORRIZONTE, (Jan Frans von Bloemen,) born at Antwerp, in "1656. This celebrated painter, though a Fleming, is considered as an Italian "master, because he studied at Rome, and always resided there, or in its vicinity. "He soon showed there the greatness of his genius. His first manner resembled "that of Vander Cabel, and his next that of Poussin; but he made nature his "grand model, and particularly in his views about Tivoli. Those enchanting "scenes, which were the subjects of many of his landscapes, he diversified with "groves, declivities of hills, and falls of water."

No. 75.—A GRAND LANDSCAPE opening to the West, and bounded on the north by hills; at the foot of these a city with many architectural monuments; a river flowing down a midway course over falls and rapids, and spanned by a bridge at the city: in the foreground, on either bank, several figures; others in a boat are seen through the trees; the foliage a rich green, in places tinted by the light of the western sky. The disposition of the lights, and

the management of the distances, as well as the colouring of the water and foliage, render this a very fine work, and extremely expressive, from its truth to nature and general harmony.

SCHALKEN, (Godfrey,) born at Dort, in 1643. "He came to "England twice, where he was much patronized. He principally delighted in "night subjects, because he knew how to distribute the light of a flambeau or ta- "per with so much skill as to diffuse a brightness over his objects by a proper "opposition of shadow, which only nature could equal; and in that line he was "without a competitor. His pencil was soft, mellow, and delicate; his pictures "are finished with neatness; and show the chiaro-oscuro in great perfection. "He imitated nature with singular exactness, as well in the truth of his colour- "ing, as in the masses of his light and shadow; but he had no idea of elegance, "either in design or the forms of his figures."

No. 76.—AN INTERIOR, with three men, whose faces are seen by the light of a candle. This is a good specimen of the master.

SCHOOL OF VAN DYCK.

No. 77.—MADONNA AND INFANT CHRIST, on panel.—A copy of the period of the master.

CUYP, or KUYP, (Albert,) born at Dort, in 1606. "He excelled "in everything that he attempted to represent, and painted every object in the "same free and natural manner, always lovely and true in his colouring, as well as "clear and transparent. He observed attentively even the particular times of the "day, to express the various diffusions of light on his objects with all the truth "of nature; and in his pictures the morning attended with its mists and vapours, "the clearer light of noon, and the saffron-coloured tints of the evening, may "readily be distinguished. His studies were entirely after nature, and most of "his landscapes were sketched from scenery in or about the city of Dort."

No. 78.—A LANDSCAPE—with the glow of an evening sky; in a green meadow, which slopes gently to a river, are horses and cows going to rest; in the distance a man in a small boat, just come to shore. This is a fine specimen of the master.

VENETIAN SCHOOL.

No. 79.—THE REPOSE IN EGYPT—on stone—this picture is the production of an artist who had evidently studied the works of Tintoretto. It is brilliant in colour, and, upon the whole, a very pleasing composition, with much beauty of finish.

CIGNANI, (Carlo.)—Born at Bologna, in 1628; he died in 1719

"This celebrated master of the Lombard school was the pupil of Albano; he af- "terwards studied Raphael, A. Caracci, Correggio and Guido, and assumed a

" manner of his own, in which were combined the different excellences of those " incomparable masters. He is accounted happy in his taste of composition, and " excellent in the disposition of his figures, but censured for too high a finish, " and for too great a strength of colouring. His ideas were beautiful, and his im- " agination fine—whence he is deservedly admired for the force and delicacy of " his pencil, for the correctness of his design, for a distinguished elegance in his " compositions, and also for the mellowness of his colours."

No. 80.—THE HEAD OF CHRIST—(THE MIRACULOUS IMPRESSION.) This is most exquisitely painted, and, though very highly finished, it does not appear hard; on the contrary, it has the appearance of much freedom in the pencilling, and cannot but be considered a fine study for the artist.

MOUCHERON, (Frederick,)—Born at Embden, in 1633; he died in 1686. " He was a pupil of Asselyn. He painted entirely after nature, " and gave a great air of truth to his compositions. His trees are loosely and " tenderly handled, his touch is free and light, and his colouring good."

No. 81.—A LANDSCAPE—EFFECT OF SUNRISE.—This is still a pleasing picture, though it has suffered from bad cleaning. The figures are by Linglebach.

RUBENS, (Peter Paul).

No. 82.—THE RESURRECTION OF CHRIST.—This is a very fine picture, and in a very good state of preservation. It is in the *best period* of the master, and might vie with many of his works in the Gallery of Munich. The face of the Saviour is truly sublime. *Another by Rubens is No.* 72.

VELASQUEZ, de Silva, (Don Diego,) born at Seville, in 1594, of " an ancient family. He was the greatest of the Spanish masters; and like all " the first-rate painters, excellent in every style."

Wilkie truly says—" He (Velasquez) is Teniers on a large scale; his hand- " ling is of the most sparkling kind, owing much of its dazzling effect to the " flatness of the ground it is placed upon."

" The ' Bebedores,' or drinkers, is another of the master's finest works. " The humour and feeling is only surpassed by the execution, which in details, " such as the bowl of wine, is most marvellous. At the same time, the whole " picture has the force and breadth of Caravaggio or Ribera." " Though of the " same school and time as Murillo, yet as a painter he is the opposite in almost " everything. While the qualities of Velasquez are fitted chiefly for the artist, " from their high technical excellence, those of Murillo, from their extreme " simplicity, are addressed to the multitude. Their styles are so different and " opposite, that the most unlearned can scarcely mistake them—Murillo being " all softness, while Velasquez is all sparkle and vivacity."

No. 83. A SATIRICAL PIECE. This picture is wonderfully truthlike. The description of the one above, " The Bebedores," may in every respect be applied to this.

HONTHORST—or Gherardo delle Notti—born at Utrecht, in "1592. He travelled to Italy and became one of the best artists of his time. He "excelled in representing figures by candle-light, which usually were as large as "life; whence he obtained the name of *Gherardo delle Notti*. His pencil is fine "and firm, and his colouring has great force."

No. 84.—ST. JEROME reading the Scriptures by candlelight: The expression of interest and devotion in the Saint is very good, and the general effect of the picture is admirable.

FRANCK, (Francis,) called the OLD, born at Antwerp, 1544. "He studied under Francis Floris, and in 1581 obtained a place in the Academy "of his native city, where he acquired distinction by his pictures, the subjects of "which were mostly taken from the Old or New Testament. He is distinguished "by his powerful colouring and freedom from affectation."

No. 85.—ADORATION OF THE MAGI—on panel.

RUISDAEL, (Jacob.)—Born at Haerlem, in 1636; he died in "1681. At twelve years of age, his productions surprised the best artists. Na- "ture was his principal instructor, as well as his guide, and he studied her in- "cessantly. The trees, skies, waters and grounds, of which his subjects were "composed, were all sketched on the spot, just as they allured his eye, or de- "lighted his imagination. The merits of Ruisdael, as a landscape painter, are "of the highest description. His grounds are agreeably broken, his skies are "clear, his trees are delicately handled—every leaf is touched distinctly and "with great spirit. He perfectly understood chiaro-oscuro and perspective; his "distances have also a fine effect, and his masses of light and shade are distri- "buted with such judgment, and contrasted with such harmony, that the eye and "the imagination are equally delighted. His general subjects were views of the "banks of rivers, hilly grounds, with natural cascades, &c. He excelled in tor- "rents and impetuous waterfalls. Some of his best works are in the Ducal "Palace, at Florence."

No. 86.—LANDSCAPE AND WATERFALL—on panel.—This is a good specimen of the master. The rapid torrent is well executed, and the landscape most true. A picture by this master is exceedingly scarce, particularly in so good a state of preservation. It is signed, J. RUISDAEL, 1670.

BROUWER, (Adrian).—Born at Haerlem, in 1608; he died in 1640. "He was brought up by Fr. Hals, and patronized afterwards by Rubens. "His subjects were taken from low life, and copied after nature. His expression "is so lively and characteristic—the management of his colours so surprising— "and the truth united with such exquisite finishing, correctness of drawing and "transparence, that his pictures are inestimable."

No. 87.—AN INTERIOR.—This picture is one of Brouwer's best works, and is in a perfect state of preservation.

GREUZE, (Jean Baptiste,) was born in Burgundy, in 1726. "One of the most distinguished painters of the French school. He displayed "pre-eminent talent in domestic, moral, and affecting subjects."

No. 88.—THE BIRTH-DAY PRESENT—a lady seated, bestowing presents to a daughter and son. The colouring is very good, and the precision of the drawing in all the forms, and the careful execution, mark it as a very excellent specimen of one manner of the master.

FRANCKS, (Francis,) called the YOUNG, born at Antwerp, in "1580; went to Venice and there perfected his knowledge of colouring. While "in that country he took a pleasure in representing the humors of the Carnival, "and other scenes of a like description. His pencilling is neat, colour clear "and transparent, and he sometimes painted upon a leaf gold ground."

No. 89.—THE ADORATION OF THE MAGI—on panel.—A finely coloured and beautifully finished picture. *Another by the same master is No.* 102.

FLEMISH SCHOOL.

No. 93.—PORTRAIT OF WILLIAM, PRINCE OF ORANGE— in armour, with a Marshal's baton in the right hand.

GERMAN SCHOOL.

No. 94.—ESTHER BEFORE AHASUERUS—on panel.

SCHOOL OF RUBENS.

No. 95.—SAINT MARTIN DIVIDING HIS CLOAK—a repe- tition of the one at Windsor Castle.

JORDAENS.

No. 96.—LOT AND HIS DAUGHTERS.—This is unquestionably the finest work of this great master, and, for truth and excellence, could not be surpassed by Rubens—who, it is said, was exceedingly jealous of so great a rival. *Another by this master is No. 6.*

SCHOOL OF RUBENS.

No. 97.—HOLY FAMILY WITH SAINTS IN A LANDSCAPE—representing Rubens and his family.

ITALIAN SCHOOL.

No. 99.—ST. ANTHONY instructing the fishes.

HOGARTH, (William,) born at London, in 1698. The dramatic "and satirical was his characteristic style; but he excelled, also, in portrait "painting."

No. 100.—PORTRAIT OF MRS. PRITCHARD, the Actress, with a book in her hand and two on the table. It is spirited and characteristic in colouring and design. The handling is very fine.

FLEMISH SCHOOL.

No. 101.—THE ENTRANCE TO A SEA-PORT.—A Dutch ship of war at anchor; another, just coming to anchor, is saluting.

FRANCKS, (Francis,) the Young.

No. 102.—INTERIOR OF A HOUSE—on panel—many ladies and gentlemen dancing—others looking on—a table with dishes laid, on the left, and beyond, a view into the landscape. This picture is another fine specimen of the master.

FLEMISH SCHOOL.

No. 103.—SATURN AND CHILD,—on panel—in a wooden box on the floor.

LIST OF ENGRAVINGS—INCOMPLETE—

From the works of the following enumerated Artists, (being above one hundred and fifty in number, and the Engravings above seven hundred in number,)—the number of each being against the respective names, generally, and when omitted, not exceeding one or two. The names of the Engravers are not given, but they comprise those of many of the most celebrated,—amongst them, *Raphael Morghen, Cort, Desnoyers, Forster, &c., &c.*

RAPHAEL,	80	SASSAFARATA,	3
TITIAN,	20	SALVATOR ROSA,	5
RUBENS,	28	PINTURRICCIO,	1
REMBRANDT,	24	COYPEL,	2
MURILLO,	10	LAIRESSE,	
VAN DYCK,	22	F. MOLA,	2
CORREGGIO,	10	PALMA, Jr.,	
PARMIGIANO,	3	ELSHEIMER,	5
CARLO DOLCI,	5	SOLIMENA,	
JORDAENS,	5	PIETRO DA CORTONA,	3
GASPER LE CRAYER,		BASSANO,	
SPAGNOLETTO,	2	FRA BARTOLOMEO,	
ANDREA DEL SARTO,	4	CARLO MARATTI,	10
PAUL VERONESE,	3	SCHIDONE,	
TINTORETTO,		PARMESAN,	
ROSALBA,		AMICONI,	
BOURDON,	3	CIGNANI,	
VALENTIN,	4	GENNARI,	
GONING,		PROCACINI,	
GONZALES COQUES,		SQUAZELLA,	
PAUL BRILL,	4	LAHIRE,	
GUIDO RENI,	14	SANTERRE,	
DOMINIQUINO,	12	ROMANELLI,	
THE CARRACCI,	12	SPADA,	
NICOLAS POUSSIN,	20	GENTILESCHE,	
GASPAR POUSSIN,	10	CEZARI,	
JULIO ROMANO,	6	SEBASTIAN DEL PIOMBO,	
LUINI,	5	ALEX. VERONESE,	
LEONARDO DA VINCI,	2	DOUVEN,	
ALBANO,	5	G. HEUSCH,	

MANFREDI,		VANDER HELST,	2
RUGENDAS,		LUCATELLI,	
F. BOL,	2	BENI,	
VELASQUEZ,		LORME,	
GUERCINO,	2	BREEMBERG,	2
GEORGIONE,	4	JAN STEEN,	4
LE BRUN,	6	NETSCHER,	4
LE SEUR,	10	TERBURG,	4
LE HIRE,	2	OSTADE	6
LE BOLOGNESE,	2	TENIERS,	14
LE NAIN,		WATTEAU,	4
LAN FRANCO,		PATEL,	2
LANA,		GLAUBER,	3
CARAVAGGIO,	2	PAUL POTTER,	4
BEGA,		KUYP,	5
WITH,		BERGHEM,	8
MIEL,		MOUCHERON,	2
SOLARI,		BAMBOCHE,	2
PHILLIPPE DE CHAMPAIGNE,	3	SWANVELDT,	5
PYNAKER,		WYNANTS,	4
MIGNARD,		LINGLEBACH,	
ALLORI,		BOTH,	3
SACCHI,		JOUVENIT,	
FETI,		CRETI,	
HOLBEIN,		CRESPI,	
LAURENT,		CRAESBEC,	
ZUSTRIS,		PANINI,	4
HACKERT,		RUISDAEL,	4
ST. JEAN,		VERNET,	13
DE WITT,		VANDER VELDE,	
FLINCK,		BACKHUYSEN,	2
DRONAIS,		WILSON,	5
LAURI,		ZUCARELLI,	3
VONET,		WOUVERMANS,	8
VANDER NEER,	6	ORRIZONTE,	
VAN LOO,	4	CLAUDE LORRAINE,	18
VAN HUYSUM,	4	K. DU JARDIN,	6
VANDER LEYDEN,		A. DE VOIS,	
VAN HAGEN,	2	GERARD DOW,	6
VANDER HEYDEN,	2	METZU,	8
VANDER WERFF,	6	MIERIS,	3
VANDER MEULEN,	5	P. DE HOOGE,	
VAN GOYEN,	2	GREUZE,	2
VAN ASSELYN,		PETER NEEFS,	

Also above 100 Engravings of Statuary, many Historical Portraits, &c., &c., &c.

VARIOUS PAPERS.

THERE being much misapprehension in regard to the existence of works of the great masters, of which there is no present public record or knowledge, the following extract from Murray's Hand Book of the Spanish and French Schools of Painting, edited by Sir Edmund Head, Bart., and published last year, is here inserted; and reference may here be made to the extract from the work of Professor Fielding, in the introduction to this catalogue :—

"It is impossible to reckon up the works, real or pretended, of a master like "Murillo, scattered throughout the length and breadth of England in country seats. "There can be no doubt whatever that numerous genuine pictures exist, each, per- "haps, the source of delight and enjoyment to the family who contemplate it from "day to day, but of which the author or the public have never heard."

Note to this, also, by Sir Edmund Head, Bart. :—

"The reader must make allowance for numerous errors in this attempt to point "out specimens of Murillo in England."

A similar error in regard to the possibility of copying the great works of TITIAN, MURILLO, and other great masters, so perfectly as to deceive accomplished judges, and that such truly deceptive copies of their great works do exist, will be corrected, so far as the great works in this Gallery are concerned, by the following two papers:

Extract from MR. FOGGO's *Critical Notes* :—"An imitation of one master by "another, is never successful unless it is a marked improvement on the original."

Editorial remarks upon the Pictures, from the Day-Book.—"There is no reason "to doubt that they are what they are claimed to be—veritable works of the "great painters to whom they are attributed. Many of their peculiar excellen- "cies of colour and expression are such as must be beyond the powers of the "most skillful professional copyist; and any artist capable of executing such "works, whether of his own invention or not, must have been himself great and "famous in the art."

The value of Collections of the Old Masters to Artists, and to our country, as a whole, for the general good of all, and the necessity to vindicate our claim as a refined, peaceful and virtuous people, are shown by the following papers.

From Essays on the Fine Arts, by JOHN BURNET, *Fellow of the Royal Society—published* 1848:—"The influence which an academy calls into active operation "either through the medium of its schools or its annual exhibitions, can only be "effective when based upon those principles which exist in the works of the great

"masters; and the people are more likely to appreciate what is good in the moderns "by having the means of a continual reference to the finest works of antiquity, "both in sculpture and painting."

Extract from a Sermon recently delivered in this city, entitled "The Church's Duty and the World's Necessity":—"The World's second estate is that of ART. "A second sphere of the living world is composed of those who are fitted by or- "ganization to discover the subtle elements of Beauty and Harmony, and to repro- "duce them in Music, Painting, Sculpture, Architecture. These are Nature's "children, impregnate and reproductive of her loveliness. The bodiless thought "of the Mind becomes, under their ministry, a form of concrete excellence, to "dwell on the colour or the marble for ever, and the dumb desire and inarticulate "longing of the Soul is made a voice of undying melody, to arouse and entrance "the nations.

"Art has its sages, though they sweep not the firmament, and its kings, though "they are uninvested with the purple. Wherever it has been greatly manifested, "it has idealized the race and consecrated the land for ever. It gave to Greece its "marble memories, and to Italy its constraining fascinations. Old Catholicism "drew power from the pictures of Raffaelle, and Germany drank inspiration from "the symphonies of Beethoven. Rome, recoiling from the blows of Luther, "rested and became strong beneath the sculptures of Michel Angelo, and revolu- "tionary France marched triumphant over Europe to the music of the Marseillaise.

"Art may sensualize or spiritualize. It is powerful to debase or redeem. Now "to a great degree it is prostituted to warfare and voluptuousness. Song and picture "allure to the battle-field, or entice to the wine saloon or the brothel. The lyre "and the pencil are degraded—oh, how low!—sounds, caught from the harps of "Seraphim, allure men to the frantic orgies of the harlot or the fiend-like slaugh- "terings of war, and colours that reflect the purity and love of Deity, are used to "hide the corpses of sensuality and the skeletons of foul and ugly sin.

"But the artistic type of mind is impatient under its bondage. It longs to be "once more inspired with Religion and elevated into authority and honor. This "the Church must do. The Painter, the Composer, the Sculptor, must be baptised "anew with the Holy Ghost and with fire. Religion must recognize the Divine "mission and usefulness of Art. It must imbue this type of mind with a rich and "genial spiritualism. It must establish the Priesthood of Art. Then Murder and "Licentiousness shall no more be the inspiring themes of song and picture. Then "the harp, the pencil, the graver, shall inspire men with the Beautiful, which is "the offspring of the Divine. Then greater Angelos shall embody in marble the "Ideal Manhood. Then diviner painters than Raffaelle shall teach the color to "glow in the form of Ideal Womanhood. Then more inspired artists than "Beethoven shall breathe holy anthems that shall thrill the world with a call to "an ever active and ever growing virtue."

This extract from a recent number of the "*Times*," although a grave exaggeration, serves to show the need to answer our libellers:—

"The most refined civilization and the highest felicity are placed by this dis-
"coverer precisely in that latitude and longitude where all inquirers have hith-
"erto agreed to place a nation* of traders, among whom refinement is not the
"first of virtues, nor happiness in any sense, but that of wealth, the first of ob-
"jects, and where a great number of inquirers have agreed to place a most dis-
"agreeable development of unmannerly and dyspeptic avarice."

W. ALLSTON—by Mrs. Jameson.—"His feeling for what the "grand Old Masters had achieved, was deep, was genuine. They grew upon "his mind, as they do on all minds large enough to take them in."

"In speaking of the *individuality* which the Old Masters threw into their "works, he said—(Allston)—'This power of infusing one's own life, as it were, "into that which is feigned, appears to me the prerogative of Genius alone. In "a work of Art, it is what a man may well call his own, for it cannot be bor-"rowed or imitated."

Goethe.—"Every consummate work of Art should leave something for the "intellect to divine."

From W. B. S. Taylor's Origin, Progress, and Present Condition of the Fine Arts, in Great Britain and Ireland.

COLLECTIONS OF PAINTINGS IN GREAT BRITAIN. This "class forms a most important and interesting feature in the History of British Art "containing, as it does, the accumulated riches of pictorial talent of every age "since the revival of the Arts and Sciences in Europe. These collections are in-"teresting for the beauty, variety and extraordinary skill displayed in the charming "creations of intellectual power and superior feeling with which they are adorned. "But it is not merely as Works of Art, that the fine collections of pictures are in-"teresting; their influence is much deeper, and more extensive than that of merely "addressing themselves to our senses, their moral effects upon society are of great "importance, especially in the science of education, assisting, as the Arts ever do, "when well understood, to give a vigorous refinement to the mind and manners, "whilst they soften the asperities of the human character, and materially contri-"bute to exalt the social condition of man. Still more—when Art is thus enthron-"ed in a nation, we have a decisive guaranty that the state of society is sound and "wholesome; and that there is, on every account, much reason for great thank-"fulness, for joy and gladness.

"But sad is the prognostic, when the Arts lose their hold on the affections of a "people, and begin to abandon the land."

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* The United States.

"We see, in the end, many other persons induced to take part "in this enterprise, with heart, head, or capital. Because, all en- "terprise founded upon noble and true principles, has the power of "attracting human beings. The noble-minded hear in them a "heavenly voice, and they follow it; others follow with the stream, "and thus it grows."—FREDERIKA BREMER.

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